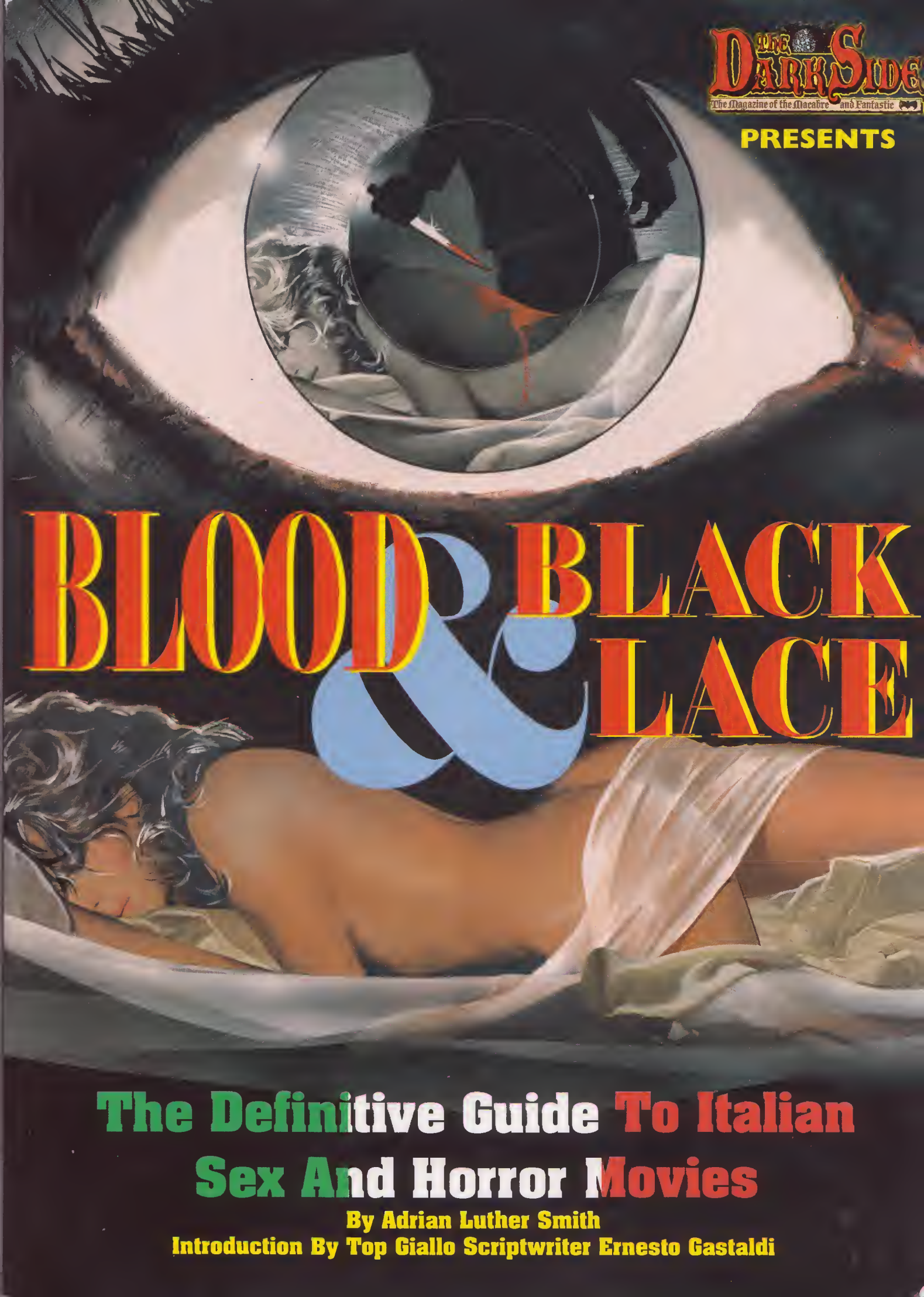


**THE DARK SIDE**  
The Magazine of the Macabre and Fantastic

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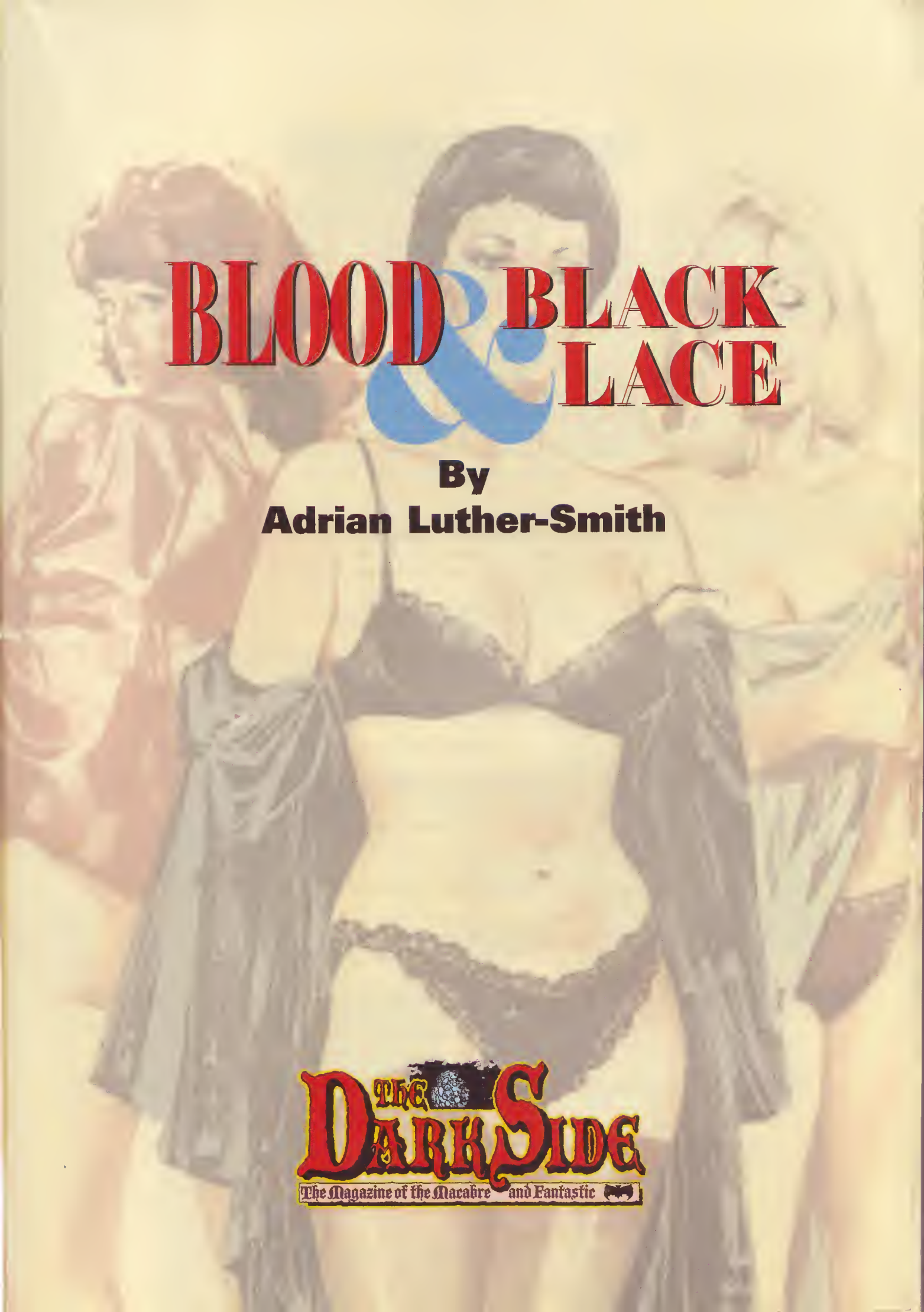


# BLOOD & BLACK & LACE

**The Definitive Guide To Italian  
Sex And Horror Movies**

**By Adrian Luther Smith**

**Introduction By Top Giallo Scriptwriter Ernesto Gastaldi**



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**By  
Adrian Luther-Smith**

**THE DARK SIDE**  
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# BLOOD & BLACK LACE

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# FOREWORD

by Ernesto Gastaldi

Giallo (yellow) is the colour of the covers for thrillers which were initially printed by the Italian publishing company Mondadori for many decades, but this kind of literature and cinema didn't become truly important in Italian culture until the mid-Sixties. We had a few good Italian giallo novels but almost no films. The proof of this situation lies in the fact that when we began to produce our own giallo films, producers forced the Italian film-makers to use Angloised pseudonyms. It so happened that I was one of the first Italian screenwriters who wrote and directed a giallo film. *Libido*, a very low budget movie, was my first giallo and starred Mare Maril (my wife) and John Charles John. Who's he? Giancarlo Giannini, of course, now one of Italy's most popular actors!

Following the success of *Libido*, Luciano Martino produced *Il dolce corpo di Deborah* (*The Sweet Body of Deborah*) with Carroll Baker and Jean Sorel, and *Coat dolce, Coia perversa* (*So Sweet, So Perverse*) with Baker again and Jean-Louis Trintignant. The films sold all over the world and earned a great deal of money. Then Goffredo Lombardo produced *The Bird with the Crystal Plumage*, directed by Dario Argento, of course, and all Italian producers realised that well-made giallo movies were good business.

You only need a good story, with an intriguing, well-engineered plot, and reasonably talented actors (stars are welcome but certainly not indispensable) and you can make good films with low budgets, which can be sold throughout the world. I think the advantage of being able to produce these films on a low budget is a principal reason for the explosion of Italian giallo through the late Sixties and early Seventies. Of course, then violence and blood began to take precedence over scripts, and every new film needed more and more gore. In the end blood and violence can be boring. Sadly, the real giallo is dead, but this book is a worthy and long-overdue memorial.

Ernesto Gastaldi

Rome, June 1998.

## Filmography

1966

*A... senza assassinio* (screenplay)  
*Libido* (director, producer and co-screenplay)  
*La lama nel corpo/The Murder Olive* (screenplay)

1966

*Il dolce corpo di Deborah/The Sweet Body of Deborah* (screenplay)  
*Coat dolce... coia perversa/So Sweet, So Perverse* (screenplay)

1970

*Le foto proibite di una signora perbene/The Forbidden Photos of a Lady Above Suspicion* (co-screenplay)

1971

*La coda della Scorpione/The Case of the Scorpion's Tail* (co-screenplay)  
*La morte cammina con i tacchi alti/Death Walks in High Heels* (co-story and co-screenplay)  
*Lo strano viso della signora Werth/Nuzz!* (co-screenplay)

1972

*La morte assassina e mezzanotte/Cry Out in Terror* (co-screenplay)  
*Perché? qualche strana gente di sangue sul corpo di Jussuf/Strano Blu* (story and screenplay)

*Il tuo viso e' una stanza chiusa e solo io ne ho la chiave/Gently Before She Dies* (co-screenplay)  
*Tutti i colori del blu/They're Coming To Get You* (co-screenplay)

1973

*I corpi parlano a trece di violenza carnale/Torco* (co-screenplay)

1974

*L'uomo senza memoria/Puzzle* (co-screenplay)

1974

*Morte sospesa di una mamma/Too Young To Die* (story and co-screenplay)

1982

*Assassini al chiuso scuro/The Scorpion with Two Tails* (co-story and co-screenplay)

1986

*L'assassino e' ancora tra noi/The Killer Has Returned* (co-screenplay)

1988

*La strana storia di Olga "O"/Olga O's Strange Story* (story)

# INTRODUCTION

*Blood and Black Lace* is a comprehensive guide to those Italian films (and Italian co-productions) which comprise what is commonly referred to as the giallo genre. So what's a giallo? The term was originally coined to describe the mystery/thriller novels published in Italy which were bound in instantly recognisable yellow covers (*giallo* is the Italian word for yellow). Meno Bevi's 1962 Hitchcockian thriller, *The Evil Eye* (*La ragazza che aspettava troppo*) is usually attributed to be the first cinematic giallo, although there had been a number of Italian thrillers prior to this which could loosely have been defined as such (like Duccio Gentile's 1943 film, *Corrospiroli*). And while it covers every film which might be defined as a giallo, *Blood and Black Lace* also goes beyond the recognised genre boundaries by including a number of horror mysteries (such as *The Bloodsucker Leads The Dance*) and sexy thrillers (like *Fatal Temptation*). These films share the same elements of allure, mystique and madness and so have been included to provide an all-embracing overview. Besides, they will undoubtedly be of interest to those who enjoy lurid Italian movies. From the outset I decided that this particular guide would be unique in retaining the mystery element of the films it covers by leaving the identity of the killer (or killers) undisclosed. Many reviewers of giallo seem to take delight in revealing the identity of those responsible for the violence on screen. This approach undoubtedly affords writers the convenience of analysing films more easily but denies the reader the pleasure of unmasking the killer for themselves. Doubtless, some readers of *Blood And Black Lace* will have seen a fair proportion of the films herein, but this is no argument for denying others the enjoyment of being an armchair detective and trying to work out whodunst themselves. Therefore, synopses of each film chart the plot only as far as is necessary to set the scene and pique the interest but leave the denouement open to question. And in a change from the historical approach taken in my *Delirium* guides I was persuaded that *Blood And Black Lace* should be an alphabetical rather than chronological guide. This approach undoubtedly makes the book more accessible for the general reader. Films are listed alphabetically by their English language export title (ie. the title which Italian producers opted to use for releasing their film in English speaking territories around the world). In most cases, this is also their most well-known English language title and should make it easy for readers to quickly refer to a particular film.

Nevertheless, in a few instances I have opted to list films by a title which would be the most familiar to readers (eg. *Gatti rossi in un laboratorio di vetro* is listed under its US title *Spyder*, even though its actual English language title seems to be *The Secret Killer*, but who would have looked it up under this obscure and rather uninspiring moniker?). Elsewhere, *Macchia solari* is listed by its export title *The Victim* rather than its US re-title *Autopsy* because the latter is a shortened re-edit with a different opening score and *The Victim* more accurately conveys the essence of the film and the role played by Mimsy Farmer. Obviously, films for which no English language title is known are listed by their original Italian title.

Aside from the credits and reviews, the supporting information presented here represents the most comprehensive



shave gone to giallo on video, laserdisc and DVD currently available. This information has been culled from a wide variety of sources and although every effort has been made to make it as complete and accurate as possible, in a book which covers a mass of international home viewing releases there will inevitably be some errors and omissions. Nevertheless, I have done my best in the timescale available and perhaps readers will good enough to send any corrections and additions (via The Dark Side) for inclusion in a future, updated volume. Running times do not include the distributor logos which often appear before films but do include the complete fade out soundtrack (even if this plays against a plain black screen). PAL running times are inevitably shorter than films released in the NTSC format (in the USA, Japan) because PAL videos run at 25 frames per second rather than the 24 frames per second which most films are projected at. I will not attempt to exhaustively outline the entire history, format and appeal of the giallo in detail in this introduction, because the genre's development and idiosyncrasies are apparent throughout the individual reviews (with many cross-references to films and themes). But it's impossible to ignore a few of the more salient points. Mario Bava set the trend with the aforementioned *Evil Eye* and went on to define the genre with the savagely seductive *Blood And Black Lace* in 1964. Important entries such as *The Sweet Body of Deborah*, *Death Laid an Egg* and *Orgasmo/Paranoia* (all of which boasted the kind of eye-opening titles synonymous with the genre) were a forerunner of the delights to come. In 1969, a young film-maker called Dario Argento delineated the style of future Italian thrillers with *The Bird with the Crystal Plumage*. The peak of giallo production, both artistically and financially, came in the early Seventies with a plethora of entrancing entries like Sergio Martino's *Nazi*, Uccio Tassan's *Bloodstained Butterfly* and Paolo Cavara's *The Black Belly Of The Tarantula*. These were films which seemed to encapsulate the very essence of the genre. Less talented directors such as

Stelvio Massi and Tano Cinquante attempted to jump on the bandwagon, but even with the addition of more sex and violence their efforts were poor by genre standards. Following a brief high in 1975 with the seminal *Deep Red* there was a definite decline in the number of productions, with Italian film-makers switching to violent cop thrillers or sexy comedies. Despite a couple of notable efforts (*The Bloodstained Shadow* and *The Pygmy Girl Cries*), the giallo like the spaghetti western, seemed to have become unfashionable. However, the sudden popularity of the American slasher movie in the early 1980s changed all that. This horror hybrid was heavily influenced by its Italian forbear (the first couple of Friday the 13th films were basically body count contestations of Mario Bava's *A Bay of Blood*, while the transatlantic maniac in Brian De Palma's *Dressed To Kill* adopted giallo garb so perfectly he might as well have been in a Cinecittà production). Ironically, the 'Slasher' stole 'in' slashers provided the impetus for new spaghetti splatterfests, making mystery killers once again financially attractive to Italian producers. Dario Argento provided a highly-stylised, 'sexed-up' version of his Seventies giallo for a new, more youthful, market with *Tenebre*, while Lucio Fulci's *New York Ripper* demonstrated that the addition of more sleaze and violence does not necessarily make a thriller more effective. There has been a slow but bloody flow of Italian genre entries ever since and a curious inverted fertilisation between the American and Italian markets, with films such as *Basic Instinct* providing renewed stimulus for Italian erotic thrillers. Moreover, the success of Wes Craven's *Scream* films has proved that audiences still have a fascination for horror whodunnits. Craven's franchise looks set to carry on well into the millennium, and Italian film-makers will undoubtedly attempt to keep cashing-in on it. Like spaghetti westerns and pulpists, giallo have their own definite style and recurring themes. Following the success of *The Bird with the Crystal Plumage*, other thrillers adopted references to animals within their titles. Thus, we have *The Crimes of the Black Cat*, *The Cat's Victim*, *A Lion In A Woman's Skin* and one of the most provocative examples, *The Gypsy With the Tongue of Fire*. Anyone with even a vague knowledge of giallo will be aware that certain (fashioned) attire, such as black (usually leather) gloves, leather or PVC trenchcoats and fedora hats, have become intrinsically associated with the genre, almost to a point where their appearance becomes essential. Stylistic cinematic conceits, such as point-of-view shots, have also become heavily associated with the giallo (and with it's offspring, the aforementioned slasher). Music is also very important in giallo. One composer, Ennio Morricone, is most closely identified with the genre, while his frequent collaborator Bruno Nicolai also provided many of the classic scores. But other less well-known composers have provided aural accompaniments which elevate the productions they are featured in to heights of deliciousness (such as Roberto Nicolai's jazz score for *The Eye in the Labyrinth* and Gianfranco Reverberi's acid rock in *Delirium*). Furthermore, in *Orgasmo/Paranoia* the plotters use an inane pop number to drive Carroll Baker insane, and Klaus Kinski keeps hearing his dead wife's favourite tune in *Double Face*. Even the giallo spoof *Abominous Tales of Love and Death* features a 'sweet melody' which announces the presence of death. The amateur detective figures who regularly investigate the insidious crimes perpetrated in these films are often more effective than



the police and are likely to be suspects themselves, forced to prove their innocence. Some of those responsible for the heinous acts of violence are attempting to gain an inheritance (as in *The Young, the Evil and the Savage*), cover-up their sexual misdeeds (as in *What Have They Done To Your Daughters?*, *Red Rings of Fear* or perhaps worse of all, are acting as moral overlords against wanton women (*So Sweet, So Dead*, *The New York Ripper*). However, the main reason why murderous deeds are committed in giallo, brings us to Freud's 'Primal Scene' theory, which Italian film-makers have repeatedly used to explain away their ridiculous plotlines. According to Freud, a child who witnesses parental sexual intercourse or experiences a situation of sexual humiliation can misinterpret this as a terrifying incident. This can cause that individual to

be traumatised in later life (often through disorders such as psychosis) and may result in him/her indulging in acts of violence over which they seemingly have no control. Such scenarios are evident throughout this book and I will leave the reader the pleasure of discovering for themselves just how prevalent Freudian theory is in this form of exploitation filmmaking. This ties in with the essential appeal of this kind of psychological cinematic: the dual attraction and repulsion of sexual and violent imagery feeds the viewer's desire to know more, to discover the truth. So read on, and immerse yourself in the complexities of the mind, the mysteries of the giallo...

**Adrian Luther-Smith**  
 London  
 November 1998



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AS MODELS  
A TERROR  
BLOOD!

More  
UNDERNEATH

BEST  
BOOKS

BLOOD and  
BLACK LACE

TECH

WESTWICH  
DE  
NEW-YORK

THE  
TENS

ER

AS PRO

TOP 50

THE FAST MOVING MULTI-MURDER  
PICTURE GORE & GAL  
NOT FOR THE SQUEAMISH  
- VARIETY





**AMUCK!**

*Alla ricerca del piacere* (in French of course!)

*Repetition d'un crime* (France)

*Die Nacht der Reigenknechte* (Germany)

*Play Motel* (Germany alternate title)

*Hot Bed of Sex* (UK theatrical release)

*Musso Menso* (USA theatrical title)

*Leather and Whip* (USA alternate title)

*Violence (?)*

*Il passo dell'assassino* (Footsteps of the Killer - production title)

*Replacé di un delitto* (Replica of a Crime - alternate production title)

1971 Italy Eastmancolor Cosmopac film

Production Company: West Film (Rome)

Director: Silvio Amadio

Producer: Italo Zagarro

Story and Script: Silvio Amadio

Choreography: Aldo Giardeni

Editor: Antonio Scialoja

Art Director: Enzo Ruggeri

Music and Music Director: Tito Usualti

Cast: Farley Granger (Richard Stuart), Barbara

Bouchet (Gina Kravitz), Rosalba Neri

(Eliane Stuart), Umberto Raho (Giovanni, the

butler), Patrizia Vichi (Sally Ansel), Gina Male

(Sandra), Peter Martini (Rocco), Nina

Segurini (Inspector Antonelli)

An island near Venice. A young American woman, Gina, stays in a villa as company to Richard Stuart, a wealthy author. However, she really intends to look into the disappearance of her former lover Sally. Gina becomes embroiled in sex games with Richard's wife, Eliane, then sees a porno film which features Sally, and is persuaded by Richard's latest who-dunnit which has an uncomfortably familiar plot. It emerges that Sally was accidentally strangled during one of the couple's sex romps by Rocco, a merely-intended falschman. Tiring of playing games with the amateur sleuth, the

*Rosalba Neri and Gina Male indulge their desires in Amuck!*

ARLEY GRANGER - BARBARA BOUCHE



**ALLA RICERCA  
DEL PIACERE**

ROSALBA NERI - UMBERTO RAO - PATRIZIA VICHI  
GINA MALE - PETER MARTINI - NINA SEGRINI

LA PRODUZIONE COSMOPAC - SILVIO AMADIO

REGIA DI SILVIO AMADIO - UN FILM RAI

perverse couple slash their blackmailing butler's throat then attempt to provoke Rocco into attacking Gina in the hope of blaming both murders on him.

This is another seductive erotic thriller from Silvio Amadio. Admiration of Euro actresses are well served by a cast that includes two of the best leading ladies. Rosalba Neri exudes an intoxicating evil aura and looks great as ever while wide-eyed Barbara Bouchet obligingly steps off and dons a baby doll regalia within the film's first few minutes. In addition, Neri and Bouchet share a dreamy sojourn some while a completely pretentious watery flashback reveals the lesbian nature of Bouchet's relationship with her former close friend. However, the film's charms are not restricted to its female participants: former *Stranger On A Train*

Farley Granger is splendid as the kind of suave, serpent-like character he portrayed so well for Hitchcock. Highlights include a tense, well-shot sequence in a dimly, water-lagged marsh-lands in which Bouchet is the object of Neri's target practice, and a spellbinding aural erotic scene which depicts the missing woman's demise as the result of a Beethovenian sex passion. On the downside, it's a pity that the typocratic 'pleasure theme' Tito Usualti composed for the debauchery scenes isn't utilized more, because the rest of his sonic sounds like it was written for an episode of *Star Trek*. Furthermore, the sedate Severian pace may be too slow for viewers brought up on a diet of MTV and bombastic Hollywood hyperbole.

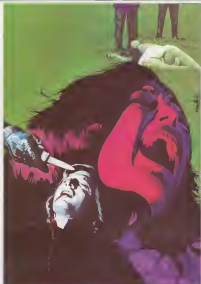
**Video**

USA: Continental, Catline. 89m 15s, full screen, good quality print but slightly washed out colours in *Amuck!*. Something Weird - as *Leather And Whip*.

**Soundtrack**

Germany: Best at Crestle - one track 'Piacere sequence'.





RENZO MONTAGNANI - BEDI MORATTI - EVA CEMERYS in

# L'ARMA, L'ORA, IL MOVENTE

UN FILM DI FRANCESCO MAZZEI

con SALVATORE PUNTILLO - CLAUDIO GRAY - ALORA HARRIS in scenario NOSTRO TRON

FRANCESCO DI MONA - GIULIO BELLETTI - RUPERTO MARCELLI

1955 MAURIZIO BONUGLIA REG. COL. 2 DON GIORGIO

MONTAGNANI DI MONA - FRANCESCO DI MONA - COLIN KELLY - DI C. DI MONA

FRANCESCO MAZZEI - NOSTRO TRON - DI MONA - DI MONA - DI MONA

REG. DI FRANCESCO MAZZEI



Kino Italian "L'Arma, l'ora, il movente"

## L'ARMA, L'ORA, IL MOVENTE

(The Weapon, the Hour, the Motive)

1955 Italy Filmcolor 100m  
Production Company: La Film S.p.A. (Roma)  
Director and Producer: Francesco Mazzei  
Story: Francesco Mazzei, Marcello Aliprandi, Sergio  
Francisco Mazzei, Mario Bianchi, Bruno  
di Giovanni, Vasco Marotta

Cinematography: Giovanni Carlo  
Sestini, Alberto Galati  
Art Director: Antonio De Rose  
Music: Francesco De Masi  
Assistant Director: Mario Bianchi  
Cost: Renzo Montagnani (Inspector Bello), Bedi  
Moratti (Gibellini), Eva Cemeris (Gialli)  
Salvatore Puntillo, Claudia Gray, Alora Harris

Armando Testa, Ferruccio a boy, Adella Ballesti  
Arnoldo Bellocchio, Francesco D'Adda, Filippo  
Marcello, Gino Mazzoni, Lorenzo Pini, Maurizio  
Montagna - Don Giorgio

Don Giorgio, a handsome young priest and  
teacher, is involved with two  
women: Orsola and Giulia. When he refuses  
to return to the Church, he is sent  
to a mental hospital. Not long after, Giulia has  
a terrible accident, Inspector Bello falls in love  
with and proposes to marry Orsola, who it  
soon the main suspect. The key to solving the  
case seems to be with an insipid boy called  
Ferruccio, who is kept locked up and dropped.  
He witnessed one of the murders, but will any  
one believe his story?

Without the benefit of an English language ver-  
sion, it is difficult to review this curious provin-  
cial giallo in any depth. Nevertheless, in its  
own directorial effort, former production  
designer Mazzei makes some arresting images.

Don Giorgio lying in a pool of blood surround-  
ed by a phalanx of mortified nuns, a scene mem-  
orable in *The Devil*, in which a group of  
semi-nude nuns rape themselves, and a  
young boy being manacled by the killer in the  
dark-filled convent corridors. The film's  
giallo elements are just part of an overall story  
of tragic love, misplaced loyalty and child cruelty.  
However, the end result is never morose and  
provides some relief in the form of a black  
humor. Montagna, best known in lecherous  
roles of the type played by Sid James in *Carry  
On* films, plays the moribund police inspector  
with surprising conviction. Marcello  
Aliprandi, who developed the story with  
Mazzei, would again combine Catholicism and  
murder in *The Vatican Conspiracy* (1957).

## ASSASSINO SENZA VOLTO

(Killer Without a Face)

1967 Italy black and white 86m

Production Company: Dolomiti Cinematografica  
Director: Ray Montano (Angelo Dorio)  
Story and Script: Ray Montano (Angelo Dorio)  
Screenplay: Ray Montano, Carlo Bazzani, Guido  
Editor: Angelo Dorio  
Art Director: Guiseppe Altobelli  
Music: Carlo Bazzani  
Cost: Maria Biondi, Gino Mazzoni, Giuliano  
Raffinelli, Jovanna Raynaud, Lawrence Thomas,  
Piero Basso (Luigi Basso), Anna Tassoni,  
Jovanna Biondi, Gabriella Montovani, Rita  
Klein

A woman is chased onto the ramparts of a castle by a gun-toting figure. She stumbles and  
falls to her death. Basso, the mental sub-  
altern owner of the castle, is the main suspect.  
However, there is no proof against her and the  
murder continues. A mad, a bubbly female  
pumpkin, the mute servant, and the governor are  
all killed in quick succession. The denouement  
reveals that madness is not and there is more  
than one killer.

Supposedly set in England, but filmed mainly  
in the castle ruins of the castle, the film has been a  
frequent location for Italian film-makers.  
*Assassino senza volto* is an opportunistic  
attempt to incorporate the trappings of gothic  
horror into a murder mystery. With an amalgam  
of scores, heavily echoing footsteps in the night,  
a spiral staircase, terrified maids, a stern governess,  
a suspicious nurse, and red hairline  
apathy, this is an unremarkable concoction of  
clashes which is seriously limited by its low  
budget. The plot begins and ends with  
orgasms in a local town square suggesting that  
the entire premise was merely a cynical game.  
Unfortunately, the main story of Barbara, the  
castle's owner, provides the film's only memo-  
rable image.

## ATROCIOUS TALES OF LOVE AND DEATH

Giulia Napoleone, Neapolitan Giulia  
Melanie Montagna - Franco  
Lorenzo Mazzoni Montagna, Rita Klein  
(German)

**Atrocious Tales of Love and Revenge**

Holland: Video stores as of 1981  
 1979 Italy: Telecolor, Westvision, 115m  
 Production Company: Italgascolor  
 Cinematography  
 Director: Sergio Corbucci  
 Producer: Achille Maresca  
 Story: Sergio Corbucci  
 Script: Giuseppe Catalano, Sebastiano Gaffini, Silvio Pavia  
 Cinematography: Luigi Ruffillo  
 Editor: Amadeo Saffa  
 Art Director: Marco Dentici  
 Music and Music Director: Rie Criviani  
 Assistant Director: Amadori Todini  
 Cast: Marcello Mastroianni (Maurizio Caserio), Ornella Muti (Lucia Niviera), Maria de Medeiros (Mona) Pucci (Mona) Niviera, Renato Russo (Inspector Magliani), Erika Eleni (Elizabeth Owen) Capucci (Rosa Angela), Pippino De Filippo (Maurizio Caserio), Giuseppe Bova (Giuliano), Franco Javatta (Giovanni "Bobby" Sisti), Gennaro Palmieri (Alfredo), Carlo Taranto (Joan), Natale Tullì, Elena Fione (Pamela), Angela Pellegrino (Miss woman in garden), Sebastiano Piumi (Agostino Amalfiti), Mimmo Polito (Jack in mental hospital), Franco Scuderi (Interviewer with brother), Emma Antonelli, Pietro Ceccarelli (Lemmi) Hospital inmates, Armando Cuno S., Gennaro Imperato

Naples. Raffaele, a cafe musician, is captured while performing a night-time serenade outside an apartment block. However, his mandolin playing is rudely interrupted by gunshots and a falling Jamaican man who plummets from a window above. A camp shatterer is also ejected from a window and Raffaele is compelled to conduct his own investigation. It transpires that a celebrated maestro, Walter Navarro (who is revealed to be impotent, is being blindfolded with Navarro's attractive daughter in law, was present at each murder. The amateur detective is drawn to her and becomes embroiled in a story involving death threats and a macabre secret.

Sergio Corbucci, the Spaghetti Western specialist, previously directed *Cry Out in Terror*, a guide with subtle comic undertones. He signals his intention that this film (like *Mal Brocca*) High Anxiety is a both a homage and outright spoof of the genre by play opening. *Atrocious Tales* with a juxtaposed image of Hitchcock side-by-side with Tati (the king of popular Italian comedy). With the collaboration of these great writers, Corbucci avoids the sleazebag profile which was an endemic part of Italian homogenous humour and concentrates on moving the narrative reasonably towards the reveal of the mystery behind, like in *The Cat's Paws*. *Waters* involve a crime committed during the Second World War. Along the way are some subtle inducing variations on standard thriller themes - such as a seemingly deadly island which turns out to be the innocuous and which the hero's father has bought to eat, and some offbeat images such as a dead dwarf in a niche. Marcello Mastroianni is surprisingly convincing as the hapless multi-tasker turned detective. Raffaele Pessillo is amusing as a senior cop who seems clueless but knows more than he lets on, and only actor Erika Eleni and Erika Eleni take the screen as light as ambiguous femme fatales. Unfortunately, Italian comedies are generally characterized by predictable musical scores and it is more that is a film where music plays such a significant role. In the end, Corbucci's contribution is typically well-entertaining.

**Video**

Greco: NAK Video 50m 95c, full screen, with Greek subtitles on a black background as *Atrocious Tales of Love and Death*.  
 The movie is also in *Atrocious Tales of Love and Revenge*.

Italy: Cinevideo: 115m 41c, letterboxed as *Stille Napolitano*



*Delicious artwork for the French release of 'A Bay of Blood'*

**LA BAMBOLA DI SATANA**

(Satan's Doll)  
 1969 Italy: Eastmancolor, scope 80m  
 Production Company: Canadamas  
 Director: Ferruccio Casagrande  
 Story: Ferruccio Casagrande  
 Script: Giorgio Cristallini, Carlo Luri, Ferruccio Casagrande  
 Cinematography: Francesco Altieri  
 Editor: Franco Altieri  
 Art Director: Alessandro Belli Ono  
 Music: Franco Pizzilli  
 Cast: Erika Eleni (Schwarz) (Elizabeth), Roland Curry (Loki), Aurora Badier, Ettore Biondi, Luca Biondi, Mario Salvatore, Franco Bardi, Beverly Fuller, Eugenio Galardi, Giorgio Garman, Domenico Rivarino, Teresa Ronchi, Ivan G. Spongia

Following the death of her uncle, Elizabeth returns to her family's castle for the reading of his will. She is informed of legends about the castle's ghost and experiences a series of charged nightmares, before being kidnapped by a hooded figure and featured in the dungeon. Meanwhile, her boyfriend Jack suspects a plot to gain Elizabeth's inheritance and begins his own investigation.

This is another Agatha Christie-inspired guide in the same vein as *Atrocious Tales*, with the twist of being from higher production values, glorious Eastmancolor and a sense of mad-as-hell Scream-fun. This requires a very close, which is explicitly abroad in a corner

pink base, is exhibited by the kind of economic outburst (such as a madman in a wheelchair, and a man whose face is kept hidden) we have come to expect. Meanwhile, there are wolves baying outside, storms every evening, whole towns in the dungeons and, of course, a black-gloved killer. The film's lurid pleasures include the smoldering sight of tortured ladies (jiggling about around a platform, featuring blonde bimbo Erika Schmitt being lunatic-like) tortured while the room left goes into overdrive, and the over-the-top scenes in which the killer's identity is revealed. Franco Pizzilli's plot and organ brain score is clearly reminiscent of British genre films while the film neatly anticipates Fulci's trip into pure Gothic horror in *The Killers of the Castle of Blood*.

**Video**

Italy: Daily Home Video 80m 95c, letterboxed as *La bambola di Satana*

**A BAY OF BLOOD**

*Ecologia del delitto* (Ecology of a Crime)  
 Reasons a crime (Italy re-release title)  
 Chain Reaction I

La baie sanglante (France and Belgium)  
 Den Blodige Bukt (Denmark)  
 Den skrigende Porten  
 Baie de sang (Spain)  
 Carnage (UK, theatrical title)  
 Bloodbath (UK, television video title)  
 Twitch of the Death Nerve (USA)

# BAHIA DE SANGRE

UN FILM DI  
MARIO BAVA

SAHO.

CLAUDINE AUGER • LUIGI PISTILLI • CLAUDIO VOLONTÉ

LAURA BETTI • LEOPOLDO TRIESTE • BRIGITTE SKAY



The Black Belly of the Tarantula



**The Last House on the Left - Part II** (USA, re-release)

**Im Blutgeschick des Satana** (West German)  
**Anstaltete** (production title 'Before the Fact')  
**Odore di carne** (pre-production title 'Smell of Flesh')

1971 Italy Technicolor scope 85m  
Production Company: Nuova Linea  
Cinematografia  
Director: Mario Bava  
Producer: Giuseppe Zaccariello  
Story: Gerdano Bechelli, Renato Barberi  
Script: Mario Bava, Joseph McLean (Giuseppe Zaccariello), Filippo Ottoni, Sergio Centavon  
Cinematography: Mario Bava  
Editor: Carlo Rossi  
Art Director: Sergio Canavari  
Music: Stelio Cipriani  
Special Effects: Carlo Rambaldi  
Assistant Director: Lamberto Bava  
Cast: Claudia Auger (Micaela), Luigi Platzi (Albert), Claudio Volante (Claudio Calhese)

(Dionot, Anne Marie Poser) (Laura, Monica's girlfriend), Laura Betti (Anne Poser), a myriad, Clara Aurini (Paola Ventura, another), Brigitte Bay (Brigitte) (as Mirella) (Countess Federa Donati), Leopoldo Trieste (Piero Fennati, an aviculturist), Paola Rubens (Dionot), Guido Basile (Mica), Roberto Bonanni (Roberto), Giovanni Nazzari (Count Rizzo Donati), Renato Cestri (young boy), Nicolette Elmi (young girl)

Wheelchair-bound Countess Dionot is seductively lured by a male figure. Moments later, her assailant is fatally strangled. The latter's body is removed from the crime scene, leaving the police to deduce that the Countess committed suicide. Two pleasure-seeking young men bring a couple of obsessive female tourists to the bay and the foursome soon indulges in sexual games in the abandoned nightclub by the seaside. However, after one of the young

women discovers a rotting corpse in the lake they too become victims. A chain of murder is set in motion with various acquisitive individuals and seething couples trying to eliminate all those who prevent them from getting the valuable bay real estate. However, the great wicked blood letting ends even more tragically when some seemingly innocent individuals misinterpret it as a gruesome game.

The obvious influence of Bava's exorcist in masochist mayhem on the American slasher genre has been noted many times, so it seems pointless to dwell upon it here. Often disregarded are the wealth of peculiar details which raise the film way above the level of a mere slasher. For example, the obsessive aviculturist and his briefly lured reading wife, the regressive sight of an octopus sliding across a corpse and the warped children at the conclusion. The gory proceedings almost become a satire on the events which can result when 'centuries of civilization' are reduced to a dog-eat-dog cycle of murder but the film's feminist affirmations are the thirteen murders which are crammed into its short running time, particularly as several of them are graphic enough to have earned the film 'Rarity' status. The overall impact is considerably enhanced by a classy yet seductive score from Stelio Cipriani (the playful and theme was re-used in the Spanish giallo **A Draggoty For Each Corpse**).

#### Vides

Belgium: American Video  
Denmark: label unknown - uncut, letterboxed as **Den Blodige Bøgt**  
France: American Video - as **La baie sanglante**, Hollywood Video - as **La baie sanglante**  
Greece: Video Cinesco  
Italy: CNR Realvision - as **Rossignolo a sinistra**  
Japan: Toho Video - letterboxed as **A Bay of Blood**  
UK: Hakushin - 85m 54m, full screen as **Bloodbath** (Redemption - 80m 39m, cut by 43 seconds, excellent print, letterboxed as **A Bay of Blood**)  
USA: MPI - uncut as **Twitch of the Death Nerve**, Gorgon Video - uncut as **Twitch of the Death Nerve**

#### Soundtrack

Italy: Gato Naro CD - 'Murder For Pleasure: Gato and Thriller Themes' compilation includes the opening and closing themes

#### Japanese video above





## THE BIRD WITH THE CRYSTAL PLUMAGE

L'uccello dalle piume di cristallo

Das Geflügel der schwarzen Handelshaus (Germany)

L'oiseau au plumage de cristal (France)

De vissen worden (Holland)

The Gallery Murders (UK, theatrical title)

Phantom Of Terror (USA)

1958 Italy/West Germany Technicolor

Cast: 1000+

Production Company: Sede Spettacoli

Script/C.C. Flinckum (Berlin)

Director: Dario Argento

Producer: Salvatore Argento

Story and Script: Dario Argento (based loosely

on "The Screaming Men" by Fredric Brown)

Cinematography: Vittorio Stenaro

Color: Franco Fracchetti

Art Director and Costumes: Daria Micheli

Music: Ennio Morricone

Music Director: Bruno Nicolai

Assistant Director: Roberto Ferrante

Cost: Tony Maccario (Sera Delmas), Enrico

Maria Salerno (suspector Morosini), Suzy

Kendall (Gilda), Eva Renzi (Mirella Ravera),

Umberto Rizzo (Alberto Ramer), Giuseppe

Castellano (the agent), Omar Bonaro (other

agent), Walter Peters (the fake dealer), Gianni

Di Benedetti (Professor Rinaldi), Renato

Romano (Carlo), Sami Ferrati, Ruggie Mader

assistenti, Karel Valenti, Antonino Sorgh,

Gido Di Marco, Pino Pini, Rina Turchi, Tully

Minguzzi, Carlo Mancini (agent's friend), Bruno

Envi, Mario Adorf (Rene Constant)

While walking home one evening, Sera Delmas, an American writer living in Rome, witnesses a violent struggle between a young woman and a black-coated figure in an art gallery. Delmas attempts to intervene but is caught between the gallery's electronically opened glass doors, slowing the black-clad individual to a halt and seeing the woman bleeding from knife wounds. Questioned by the police, the shocked author attempts to recall every detail regarding the incident, which is revealed to be the latest in a number of previously fatal attacks on young women. Convinced that there is an aspect of the crime he cannot recall, Delmas begins his own investigation, putting himself and his girlfriend Gilda in line as the killer's potential victims.

Following *Blood And Black Lace*, Argento's directorial debut is the second key entry in the development of the giallo genre. Although Italian thrillers had already been popularized by the work of Luca Bazzoni, Lenzi and others, *Bird's* strong box office showing inspired a



GIAMCARLO GIANNINI - CLAUDIO AUGER - BARBARA BOUCHET - IRISSELLA FALK - SILVANO TRANQUILLI

ANABELLA INCINTERA EDIO MARIANO - BARBARA BACH - STEFANO SANDRELLI

# LA TARANTOLA DAL VENTRE NERO

GIORGIO PUGLISI - ENZO MORICONE - REGIA DI PAOLO GAVANA - DISTRIBUZIONE DUE TIGRE FILM S.p.A. - EASTMAN KODAK COLOR FILM S.p.A.

PRODUCED BY CINEMA INTERNATIONAL CORPORATION

plthore of produetion featuring black-gloved killers elashng their way through increasingly violent scenarios. The opening murder—which,unfortunately,seems hnd already been a central element in *Blood & Black Lace* and *Giallo* Quest's incredible *Death Laid An Egg* (although the latter deliberately elaborated its thriller elements within an enoche setup that left audiences bewildered). However, with *Bird* Argento manages to turn a conventional thriller scenario into a jigsaw for the mind and viewers are inevitably drawn into Delmas' obsessive

search for the missing piece of the puzzle. Moreover, Argento took the fetishistic imagery from *Blood And Black Lace* and made the coexistence with death even more perty crucial. Although perhaps not shocking nowadays, the killer's assaults in *Bird* were explicit at the time and details such as the nipping of a female victim's pentes would roll pose problems at the BBFC. Despite some minor flaws, such as the ferrel scene in which the computer analysis of the suspect's black glove messages to identify approximately 160,000 uger-walking,



well-dressed, left-handed male suspects in Rome (implying that the police have denied records of the local population's social habits and rhythms of life!) Argento's script is a masterly creation. Furthermore, the undeniable power of his visual art-scene (especially the art gallery sketches which can be viewed repeatedly and yet still leave the viewer with a racing pulse) whose visual information and style often take precedent over characterisation, would have a lasting effect on tonight's cinema, preempting the straggling feeling of watching a film that can only have come from Italy.

#### Video:

France: SVF; Canine Cassel  
Germany: Tappin Video series, as **Das Geheimnis der Schwarzen Handelshaus**  
Greece: label unknown, full screen, English language, Greek subtitles as **The Bird with the Crystal Plumage**  
Holland: Polygram/Spacorum, 31m, full screen as **The Bird with the Crystal Plumage**  
Italy: Cassino Home Video, full screen as **L'uccello dalle piume di cristallo**  
Japan: Columbia Video, 88m Cbs, letterboxed in English with Japanese subtitles as **The Bird with the Crystal Plumage**

UK: Vempis/Videoweb, 82m 10s, slightly cut BBFC 'X' certificate version (the shot of a female victim's pants being ripped is missing), full screen as **The Bird with the Crystal Plumage**

USA: Stabicon, slightly cut BBFC 'X' certificate version with slightly watched out colour transfer as **The Bird with the Crystal Plumage**

USA, VCI/United, cut US PG version, full screen

#### Lasers:

Japan: label unknown, letterboxed  
USA: Image Entertainment, not US PG version, letterboxed at 245 L, richer colours than the Japanese disc

## BLACK ANGEL

**Anabelli l'angelo nero** (Anabella the Black Angel)

1981 Italy: Kodak; colour; Luciano Villani, 82m  
Production Company: Apes (Internationale S.r.l.)  
Director: Massimo Dall'Oglio  
Story and Screenplay: J. Pappalardo  
Cinematographer: Stefano Casarino  
Editor: Cesare Bianchini  
Art Director: Vittorio Ferrero  
Music: Sergio  
Assistant Director: Alberto Van  
Cast: Tina Casarini (Anabella/Deborah), Vincenzo Valentini, Vincenzo (Gene Fowler, a police inspector), Francesco Casella (Francesco J'Veneziano), Frank, Carlo Musca (De Anna), Renato D'Amico (Scognemillo/Milwaukee), Gino Dini (various detectives), David D'Angelo (male whore), Rina Nafissa, Evelyn Stewart (Jo Gals) (Marta, Francesco's mother)

Anabella, the wife of Francesco, a crippled writer, visits an S&M brothel which is subsequently raided. Anabella is raped by a vice cop who enjoys it so much he turns up for a second helping, at which point she kills him with a nail. A private investigator, who took photos of Anabella being violated, is stabbed to death with a gear of a camera by a black-gloved killer. An American guy where Anabella picks up for sex is also killed and molested. Gene Fowler, the police inspector investigating the "Scissor Crimes" suffers a nightmare in which she is stabbed in the crotch. In a moment of stress, she reveals to her lesbian lover that her mother cut off her father's penis when she was a child. Gene's unscrupulous and ambitious lawyer/leech reveals the inspector's hand part to the press. As a result, Gene is taken off the case while the assistant detective is promptly rewarded. Francesco watches Anabella go out for a night of stress and stands up, revealing that his disability is a fake. Now a suspect himself, Gene

desperately tries to find the real killer.

**Black Angel** is hardly aimed at those who like a taste of cinema with their diet of murder and mayhem, and recalls the delicious exploits previously plucked by **Giulio a Venezia**, another husband and wife squelch. It is, however, a film who made the distasteful **Five Women for the Killer** in 1973, seems happy to write murder in the script's sex and violence. Even the reason for Francesco's apparent disability is suitably vulgar. Via a flashback it is revealed that on the couple's wedding day Anabella was giving him a blow job which caused her new hubby to crash their sex. Unfortunately, the film's impact is lessened by Betty Page's blonde Tina Casarini. Despite her previous misadventures, Casarini is an untested actress (prior to **Black Angel** she was in Joe D'Amico's useless sex comedy **Deleale**). Had this film been made in the early Seventies, Tina's role would have been played by an actress like Evelyn Stewart, or better still Rina Nafissa, who could convince as well as entice. On an upbeat note, the kinky youth scene is a guilty pleasure.

#### Video:

Italy: Stranzone Home Video, 85m 10s, full screen as **Anabelli l'angelo nero**  
Japan: Panther Video/JRN, 85m 52s, full screen, English language, Japanese subtitles, pubes dignity restored as **Black Angel**

## THE BLACK BELLY OF THE TARANTULA

**La tarantola dal ventre nero**

**La tarantula au ventre noir** (France)

**Maldenorden** (Denmark: The Needle

Magdalen)

**Das Schwarze Leib der Tarantel** (Germany)

**La tarantola dal ventre negro** (Spain)

**Da Zwarte spin** (TV)

Giuseppe Quarenzi finds another victim in 'The Black Belly of the Tarantula'



1951 Italy/France Eastmancolor G.P.E.S. Sam  
Production Company De Ma Production  
(Rome)/P.A.C. (Paris)  
Director Paolo Zanzi  
Producer Marcello Deman  
Story Marcello Deman  
Script Lucile Laka  
Cinematography Marcello Gelli  
Editor Mario Morre  
Art Director Piero Polato  
Music Ennio Morricone  
Music Director Bruno Nicolè  
Assistant Director Fabrizio Cecchioli  
Cost Designer Giovanni Bissolati (Rome)  
Charles Assier (Paris) Barbara Bouchet  
(Maria Zani) Barbara Bach (Lucy) Stefania  
Sandrelli (Maria Zani) Raffaella Felli (woman  
with milk) Ego Meneses (murderer) Annabelle  
Incarnata (Marta) Silvano Tranquilli (Photo  
Zani) Giuseppina Prote (Maria) Ana Sava, Walter  
Eugene (Rinaldo a waiter at the North hotel),  
Enzo Vingelli, Daniela Dublino, Giuseppina Forte,  
Guinevere Cavallini, Fulvia Margutti, Giorgio  
Doffin, Carlo Mancini

Paolo Zani discovers that his attractive wife  
Maria is being blackmailed over a peepshow  
photo which reveals her extra marital activities  
Maria's client at an exclusive health salon in  
Rome is murdered that evening, while another  
innocent client of the salon is killed soon after  
Inspector Tassin discovers that the murder  
method is similar to that used by a particular  
species of weep which penetrates toxicologic  
spores before ripping open their stomachs.  
Meanwhile, Maria's husband, Paolo, undertakes  
his own investigation but is killed in a rooftop  
struggle. The latter embroils back a woman who  
has been questioned by the police is murdered.  
The inspector is nearly killed by a lorry carrying  
morgues which reverses into his car and  
kills his wife. He is killed.

This film has quality themes of sexual indecency  
and blackmail form the backbone of this  
thriller effort which begins memorably a ten  
seemingly wrote sequence shows a naked  
Barbara Bouchet being massaged, and minutes  
later she is graphically butchered wearing a yellow  
silk, white nightgown. From this strong  
opening, writer Marcello Deman and Lucile  
Laka, who is well paired just. Director Zanzi  
also homage to his own role models by  
showing shots of the killer removing his dead  
victim from a red-lined box (*The Bird with  
the Crystal Phallus*) and a sequence where  
the second victim is killed amidst fashion bou  
bouffant (*Blood and Black Lace*).

**Assistant for the Honey-Moon!** Furthermore,  
the film's use of surreal nightgown, rather  
than the standard black leather ank - adds a  
surreal, slightly creepy edge to the proceed  
ing. Other seemingly unimportant details  
include when the killer spies on the police  
station and his wife making love later in *My  
Dear Killer*, and the story on which this  
film is based, its later shown to  
be a warning. Admirers of Bava's films are well  
served by the cast of lovely ladies who provide  
the victims, as in the following year's  
*So Sweet, So Dead*. The women's indulgence  
as well as men's results in the ultimate  
disaster. Dubious sexual police aside, the  
film's impact is heightened by some fabulous  
decorative and Morricone's sumptuous  
orchestration of captivating themes lead  
to a memorable scene of Edda De Goro and  
Inspector Tassin who is provided for many  
years of the film. Director Zanzi's  
direction is as an unbalanced performance  
which is portrayed effectively with his other  
characters, anger while the killer places his  
victim's life in danger. Further more film  
director Zanzi later directed the well-regarded  
*Hour of Fear*.

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characters, anger while the killer places his  
victim's life in danger. Further more film  
director Zanzi later directed the well-regarded  
*Hour of Fear*.

**Notes:**  
- Director: Not known  
- Cast: Kim Cee, full screen, Italian, but  
- Language: Japanese subtitles, excellent quality  
- Sound: Search of Maria, bootleg subtitled  
- Quality: using an inferior quality source tape



**Soundtrack:**  
Italy: Cerebro LP, CAM CD - as a double bill  
with *I malviventi*

## A BLACK VEIL FOR LISA

La morte non ha sesso (Death has no sex)  
Shyrikenes Japanese (English language) total

Le tueur fraque trois fois (France)

Das gehirn der jungen witzigen

(Germany)

La muerte no tiene sexo (Spain and

Argentina)

1958 Italy/Germany Eastmancolor Sam

Production Company Finest Cinematography

Frank/Ph. Film (Gussler/Top Film Munich)

Director Massimo Dallamano

Story Giuseppe Berto

Script Giuseppe Berto, Vittorino Paroli

Massimo Dallamano, Vittorio Paroli  
Cinematography Angelo Lotti  
Editor Denise Albino  
Art Director Hans Hutter  
Music: Giuseppe Berto  
Music Director: Giuseppe Berto  
Assistant Director: Michele Felt (Venetian)  
Cost: John Mills, Inspector Franz Bortol  
Luciana Pizzani, Anna Bortol, Robert Hoffman  
Milo Lotti, Anna Bortol, Pamela Kasse  
Tullio Altomare, Carlo Himmelman, Enzo  
Piermonte, Loris Bazzocchi, Giuseppe  
Tennavolo, Rodolfo Lotti, Bernardino Soliani  
Venne Polverio, Robert Van Gaden, Carlo  
Squadron, Jimmy the Phenomenal (Organo  
Sofono), Paolo Natale, Michele Pagnoli

Inspector Bortol works for the Nervosa Division  
of Interpol, and his investigation into drug traf  
ficking in Hamburg are being seriously under  
mined because his informants are being



# ΛΕΠΙΔΑ ΣΤΟ ΣΚΟΤΑΔΙ!

Greek video sleeve for 'A Blade in the Dark'

skilled' by a professional killer. Although under pressure from his superiors to get results, the aging Bulov is having trouble coming up with the idea that Lisa, his attractive young wife, is having an affair. The beleaguered inspector becomes increasingly paranoid and convinces himself that Lisa has a lover. In the meantime, Bulov manages to catch the hitman (Max Lindt) and, in a moment of obscene jealousy, leads him into killing his wife. However, instead of dispatching Lisa, Max is seen bedding her, quickly finding himself like Bulov becoming obsessed by her female charms and a cat and mouse game develops between the inspector and the killer.

**Black Veil** probably contains too much police procedure for most giallo fans but the clever twist makes for a surprisingly gripping addition to the genre. The plot follows a winding path through the gamut of human emotions (love, jealousy, grief, vengeance, lust) until it comes to a conclusion. As in other giallo, seemingly unimportant details – such as a red Porsche and the yellow tulips which feature throughout the film

– are later shown to have greater significance. Moreover, the interplay between the cold-blooded killer and the increasingly irrational authority figure is gripping. Perhaps reflecting the male dominated script team, Pezzatti's pivotal character is not as strongly defined as it could be. John Mills might not be everyone's choice for the role of the tormented inspector but he's surprisingly effective, and adds a touch of class to the production. Director Gallimberti captures the awesomeness of Saboteur Hamburg and would go on to score a particular niche in the giallo genre with his schoolgirls in peril trilogy: **Saboteur – Daughters and Rings Of Fear**.

**Notes:** The most commonly seen version which was released theatrically in the USA with an R rating, replaces Giallomberto's feverish score with music by Richard Markowitz and shortens the ending.

#### Video

Germany: label unknown  
Italy: Creazioni Home Video \$19m DT, full screen in **La morte non ha sesso**  
UK: Optimum \$19m 115 p/sf R rated version, full screen as **A Black Veil For Lisa**

#### A BLADE IN THE DARK

**Le case con le scale nel buio** (The House with the Dark Stairs) (1963)

**Le maison de la ténacité** (France)

**Più trascinano qu'una lama** (France after title)

**Cuadecillo en la oscuridad** (Spain)

1963 Italy: color: UK (Luciano Variati) scope 96m

Production Company: National Cinematografica/Naudio Danis Cinematografica  
Director: Lamberto Bava

Story and Script: Enzo Sangalli, Gerdano Secchi

Cinematography and Camera: Gianlorenco

Reforgio

Editor: Lamberto Bava

Music: Guido and Maurizio De Angelis

Special Effects: Gerdano Gervasio

Assistant Director: Michela Sordi

Cast: Andrea Occhipinti (Bulov), Anna Papa

Fabrizio Toldo (Benda, a film director), Mariella

Sorini (Tany), Stefano Vighini (Giovanni), the

Jardyns (Lena), Valeria Cavalli (Lena's girlfriend),

Lena Moschetti (Bulov's wife's girlfriend),

uncredited cast: Giovanni Frazzini (young boy in

film clip), Lamberto Bava (Bulov's assistant)

Notes:

Bruno, a musician, is hired to compose the

score for a horror thriller and struggles to spend

a month in a sparsely, isolated villa as he can

concentrate on his work. Kato, a flirtatious

neighbour pops out of a cupboard (literally)

and is later killed. Meanwhile, Bruno is per-

plexed by the whispering voice he hears on his

taping equipment. Giallo, Bruno's actress girl-







define as giallo cinema (even though, as this book illustrates, there are other types of thrillers which form part of the genre). Annotating later giallo, and in particular the films of Argento, the mysterious killer seems almost chaotic, an apparition who is able to appear and disappear. There are some superbly staged kill sequences, notably the cat and mouse chase in the antique showroom which is illuminated by the various coloured lights emanating from neon signs (an effect often repeated but never bettered). Moreover, five interior panes (seemingly unimportant details) also take the movie on screen – such as the incessantly crawling, and locally hanging fashion house sign which have a distinct, entirely recognizable reach its beyond the story structure (the winging sign provides a neat circular link with the dangling telephone at the film's conclusion). Needless to say, Carlo Pizzochelli's striking scene is a classic of its kind, complementing the visuals perfectly. These with a hint for trivia may want to note that the European version opens with gorgeously lit poses by each of the lead characters against the backdrop of the fashion house. For the US release, supervised by Lou Mose, more macabre (and tedious) opening credits featuring skeletons highlighted in primary colours were used.

**Video:**  
France: Clones Video-Columbia Video, as *Assassinate dans le haute couture*, R1 & R2, \$39.95 & \$6.99 (new for the season)  
Germany: Jabel unknown  
Greece: Jabel unknown  
Japan: Toshiba as *Sex Women for the Murderer* – letterboxed  
UK: New Film Services: 79m-80m, US version  
Resolution: 79m-80m cut with a 86°F 15° car  
Movie, letterboxed, washed out colour, US version  
USA: Media Home Entertainment: US version,  
Sunder Cinema: US version, Poling Thunder  
uncut, letterboxed, subtitled (announced)

**Lesdine:**  
France: Polygram Video/Manga Fatache,  
Mario Davis Collection: excellent quality letter  
boxed at 1.75 & \$6.99 (new for the season)  
Japan: Toshiba – letterboxed, part of *Deux  
Dames* (but the murder is missing)  
USA: New Group

**DVD:**  
USA: Poling Thunder – uncut, letterboxed, sub-  
titled (announced)

Special artwork for 'The Bloodstained Butterfly'

## BLOOD LINK

### The Link

**Entertainment (Italy)**  
1983 Germany: Technicolor: 87m  
Production Company: Zedler Filmgesellschaft  
in a  
Director: Albert Alberti / De Maria  
Producer: Robert Poling  
Story: Max (Mariano) De Rita, Albert (Alberto)  
De Maria  
Script: Theodore Apostol  
Cinematography: Romano Alberti  
Editor: Russel Luyell  
Art Director: Umberto Bertone  
Music and Music Director: Ennio Morricone  
Assistant Director: Veselko Vignato  
Cost: Michael Moricci (Doctor Craig Manning  
and Keith Manning/Thomson), Penelope  
Milled (Doctor Julie Manning), Catherine  
Michele (Sad Weibel), Sarah Lingenfeld  
(Christine), Weibel's daughter, Martha Smith  
(Hedwig), Virginia McKenna (written in Ital-  
y), Riehl, K. G. Grawert (Inspector  
Hauger), Geraldine Fitzgerald (Mrs  
Thomson), Renée Denvers (Adrian  
Thomson), Yvonne Sherman (Mlle), Peter  
Manning (Bill), Yvonne Fort (Woman in bed)  
(over)

In Hamburg, Keith Manning, a psychopath,  
preys upon lonely middle-aged women and  
prostitute. Meanwhile, in the USA, his sister

twins, Doctor Craig Manning, begins to share  
the entire sensory experience of his brother's  
murderous activities and, becoming increas-  
ingly alarmed, travels to Hamburg. Realizing that  
his 'evil' brother is in Germany, Keith sets him  
up by revealing his whereabouts to Christine,  
the daughter of an aged prize fighter he has  
just unwittingly gunned to death. Having  
tried to attempt to kill the good doctor,  
Christine is soon attracted to him and they end  
up in bed together. Finally Keith turns up,  
seizes his twin and attempts to rape Christine,  
but his impotence leads him to kill her instead.  
Craig is shocked to discover Christine's blood  
splattered body and the police at the door.  
While he attempts to flee, he is held in jail. Keith  
then kills a prostitute. And when Craig is loved  
Julie, arrives from the States, he does the  
know what is in store when she attempts to  
meet his terrible twin face to face.  
The notion of being able to 'see' the actions of  
a killer had already been explored in the Italian  
designer murder mystery *The Eyes of Laura  
More* (1976). *Blood Link* takes this notion a  
step further by having the psychic bond  
between sisters (even if the theme would be  
reworked in *Nothing Underneath* where a  
brother and sister share an extra-sensory con-  
nection). Helmut Berger is regarded as being  
Cohen's diabolical film; it is excellent in both  
roles, whether looking slightly bemused as  
Craig or in full swing as Keith, while the fact that  
the 'good' twin, Craig, is not much of a lover.

**HEL MUT BERGER**

**una mariposa con las alas ensangrentadas**

**EVELYN STEWART · CAROLE ANDRE**

**Director: DUCCIO TESSARI**

**70% SCOPE COLOR**

he freely admits to his devoted lover and later cheats on her without a second thought) helps to make the premise more believable. Monetti is ably supported by a convincing cast, especially Penelope Miliand who is required to deal with sexual abuse from both twins. It's also a pleasant change to see **Blood & Black Lace** star Catherine Malabry in an English film where she does more than walk on, mumble a few lines and then collect a pay cheque. Her rather pathetic death, as the hands (belatedly) fasten the scarf, is one of the film's most potent moments. This is another film which unfortunately explores the equation between impotence and the desire to kill and those seeking well-processed sleazy thrills will not be disappointed. Although paid for by a German production company, in creative terms this is ostensibly an Italo-German co-production.

**Video:** **Hallmark** (CVR Video) - 89m E3x full screen, good quality as **Blood Link**  
**Italy:** label unknown as **Estremozorrial**  
**Japan:** Toshiba as **Blood Link**  
**Sweden:** Virgin Home Video - 89m E3x, full screen as **Blood Link**  
**UK:** Medusa - cut by 22 seconds as **The Link**  
**USA:** Embassy as **Blood Link**

**Soundtrack:**  
 Italy: Best CD on a double-bill with **Un secondo di diavolo**, VMMusica CD. Ennio Morricone Film Music compilation features this theme

## THE BLOODSTAINED BUTTERFLY

*Una farfalla con le ali inaspettate* (The Butterfly with Bloodstained Wings)  
**Bloody Butterfly**  
*Cris d'arrêt* (Belgium)  
**Blutspur im Park** (Germany)  
*Una mariposa con las alas ensangrentadas*  
 (Spain)  
 Italy: Technicolor Techniscope 87m  
 Production Company: Firenze Cinematografica  
 Release: Duco Tessari  
 1969: Gianfranco Ciotti  
 Music: Gianfranco Ciotti, Duco Tessari  
 Cinematography: Carlo Carlini  
 Editor: Gian Maria Messeri  
 Art Director: Giacomo Cello  
 Music: Gianni Ferris with extras by **Techniscope**  
 Cast: Helmut Berger (Giorgio), a priest  
 Massimo Sestini (Alessandro Marchi), Evelyn



Stewart (Joe Galk), Maria (Silvana Invernizzi), Inspector Benardi, Wendy D'Olive (Sarah Marchi), Günther M. Stos (Gualdo Codraro), a lawyer, Ciriaco (Ciriaco Andrei) (Francesco Figaut), Anna Zimmermann, Loretta de Luca (Maria Ciotti), Stefano Oppenheim, Dora (Dora Ciotti), Giorgio (mother), Wolfgang Pless (Enrico Villanova), Maurizio, Giorgio's father, Federico Tessari (Federico), Peter Sheppard (Giovanni Verden)

Francesco Figaut, an attractive French student, is entitled to death in a park during a heavy rainstorm. As the killer rushes out of the park, he is seen by several witnesses. Analysis of the crime scene, combined with the testimony of witnesses, leads the police to arrest Alessandro Marchi, a TV sports presenter. Marchi is unaware that his wife Maria and his lawyer, Gualdo Codraro, are having an affair and therefore quite content to see him put away behind bars. Unsurprisingly, his defense at the subse-

quent trial proves to be a work of art and he is duly incarcerated. However, further murders are soon committed in the same park and so the authorities reluctantly release him...

Duco Tessari's previous giallo was the rather downbeat **Death Occurred Last Night**, but with this suspense story the veteran director exorcised himself. Filmed in the manner of a classic detective tale, with flashbacks revealing more and more about the past and present, the clever narrative is expertly told and is complemented by some beautifully composed scenes: the half glimpsed murder in the rain-soaked park and shots of the killer's hands get away exemplify pure giallo cinema. Although the criminal investigation and subsequent trial are integral to the plot, they never swamp it, which will come as a relief to those giallo aficionados who tire of endless police procedurals. Furthermore, **Butterfly** has one of the best aural introductions in Italian cinema: it opens, chrysalis-like, with Tchaikovsky's jarring *Thematic Concerto No. 1* for Piano before sub-



dently and without hesitation, evolving into a cool, slightly jazzy easy tempo refrain which flutters into your consciousness. It's a shame that excellent duetters like this end **The Black Sally of the Tenebrale** have to be mentioned unavailable in English language video versions. However, even in Italian, this is no **Butterfly** you should make the effort to catch.

#### Video

Belgium and France: Jeli Video • 94m 37m, letterboxed as **Gran d'arret**.  
Germany: Eurovision • 94m 45m, letterboxed as **Blutiger im Park**.  
Italy: Chazzone: Mondadori Video • 93m 41m, partially letterboxed (the credits are still flag).  
Sfr is **Una ferita che non si rimarginerà**.

#### Soundtrack

Italy: Gato Nero CD: "Mander Per Pissare Giallo" and "Thiller Thiller" compilation • side maine only. Right Tempo CD-full score.

### THE BLOODSTAINED SHADOW

**Selenite nera** (Only Blackness)

Walter Schettini (Germany)  
Sandra Sanghetti (Spain)

French artwork for **The Bloodsucker Leads the Dance**

FEMI BENUSSI • GIACOMO ROSSI STUART • KRISTA NEL



**L'INSATIABLE SAMANTHA (LA SANGSUE)**

PATRIZIA DE ROSSI • ALAN COLLINS • MARIO DE ROSA  
BARBARA MARZANO • MARZIA DAMONY • HALINA KIM  
ET AVEC LED VALERIANO UN FILM D'ALFREDO RIZZO

scenari di MARCELLO GIOBINI • **TECHNICOLOR** • una produzione TO. R.

**Don Blutbestenkte Skuggen** (Sweden: video sleeve title)

**Bloodstained Shadow** (UK: DePalmé video sleeve title)

**Dieter l'angelo il terrore** (pre production title: "Terror Behind the Corner")

1978 Italy: Kadak: Technospears 106m

Production Company: P.A.C. Produzioni Atlas Consortate S.r.l.

Director: Antonio Bido

Story: Antonio Bido, Domenico Meloni

Script: Antonio Bido, Mervia Andelo, Domenico Meloni

Cinematography: Mario Vulpesi

Editor: Amadeo Geronzi

Art Director and Costume: Carlo Levi

Music: Stefano Cipriotti

Assistant Director: Emma Wisti

Cast: Lino Capolicchio (Stefano D'Arangelis),

Silvana Costa (Sandra Sanghetti), Craig Hill (Alan

Picco), Stefania's brother, Attilio Dusa (Giacomo

Rossi), Doctor Aloud, Massimo Sestini (Court

Pezzoli), Lucio Nucci (Sanghetti), Julietta

Maynard (Sigrone Verdi), Gianfranco Bulla,

Luigi Casarini, Alfredo Zammì, Aline Simon,

Sandra Della Pina, Sema Viviani, Sergio Manz

A schoolgirl is strangled to death in a meadow by a mysterious killer who is never caught. Thereafter, a university student called Selenite returns to the small Venetian island where he

grew up. Don Paolo, Selenite's brother and the local priest, divides a group of apparently criminal people, including a false medium, a rich doctor addicted to gambling, an illegal abortionist and an openly pedophile priest, into a criminal element, who indulge in various. One by one, the accused are killed and, when he begins to receive threatening letters, it states that Paolo, who experiences anti-semitary "visions", will be the next victim.

A considerable improvement on **The Cat's Victim**, director Bido's previous stab at the giallo genre. **The Bloodstained Shadow** has a satisfying atmosphere, plenty of shock cuts and some well-orchestrated murder scenes (especially the demise of the medium during a thunderstorm). Bido again takes his cue from Argento in child-like peering holes the eye to the killer's identity, while Cipriotti's excellent score enhances Golden's **Suspense** score. Pupa Ayari (the casting of Lino Capolicchio, the lead from **La casa delle fiorente che ride**) and Fala (those of **Don't Toss a Duckling**) but a rigidity has never been the main point of Italian thrillers. The director makes excellent use of the winding passages and narrow waterways in the Venetian island of Murano to add to the atmosphere.

#### Video

Australia: TMG/CIC Tel. • 104m 15m in **The**

**Bloodstained Shadow**

Italy: Linea Film, Star 104m 17m

Sweden: Hem Video: uncut, letterboxed with

sleeve title **Don Blutbestenkte Skuggen** (UK: DePalmé: 104m 20m: uncut opening

credits: full screen as **The Bloodstained**

**Shadow** with sleeve title **Bloodstained**

**Shadow** (Federation: 104m 20m: letterboxed as

**The Bloodstained Shadow**

#### Soundtrack

Germany: Lucicola Media CD: thirty five short

tracks. The sleeve notes include an extract of an

interview with Antonio Bido.

### THE BLOODSUCKER LEADS THE DANCE

**Le sangsue conduit la danse**

**Il marchio di Setena** (Italy: video title "The

Men of Satan")

**L'insatiable Sordache** (Le sangsue) (France)

**Donna maledetta** (Don't)

**The Fissile Of Evelyn** (USA: video title)

1975 Italy: Technospears 88m

Production Company: To Fo Cinematografica

Director: Alfredo Rizzo

Story and Script: Alfredo Rizzo

Cinematography: Aldo Geco

Editor: Piero Rulli, Gianfranco Simoncelli,

Vanni Cavallero

Music: Marcello Giombini

Cast: Femi Benussi (Sigrone), Patricia De Rossi

(Evelyn), Giacomo Rossi Stuart (Court),

Krista Nell, Luciano Pignatelli, Barbara Mercano,

Maria Denise, Maria Demoni, Luca Oliva,

Suzette Noddy, Pier Paolo Succi, Leo

Valeriano, Rita Sylva, Helma Kim

Island 1902: Count Mervia invites a small travelling theatre company to his isolated castle, which is situated on an island. The Count is convinced to find that Evelyn, the beautiful lead actress, bears an uncanny resemblance to his dead wife. They soon begin an affair but their love-making is curtailed by a series of grisly killings in which all the victims are decapitated. At first it appears that an ancient family curse is coming true, but it transpires that the deaths are the work of an unbalanced individual. A horror/suspense/thriller hybrid: with an emphasis on the latter (most of the female cast bare their breasts). **The Bloodsucker** is an amusing attempt to return to the form of **Satan's Ghetto**. Although the title implies that a vampire may be lurking in the *Sanghe* castle (and yes, it is the same castle that has featured so often in Italian productions), the traditional dismemberment reveals the murderer to be a mentally insane mortal with an uncontrollable urge to kill. Former actor Alfredo Rizzo's perfunctory

plot is designed to allow as much silliness as possible, including the obligatory lesbian groping, before the terror begins and heads begin to roll. Rocco directs competently but he is in Rave or even Margherita and this is an undernourished, if engagingly hard, entry.

#### Values:

Australia: I (not unknown)  
Belgium/Luxembourg: Videobox—Rim 466,  
French language, letterboxed, jumpy print  
France: Videobox, Les Televisions letterboxed  
as *L'Infernale Semenza*  
Greece: Videovision, Cinelibrary/Winters  
Studio—Rim 575, letterboxed, English language  
Italy: unknown—includes hardcore inserts  
Italy: Cinelibrary/Winter, Antares Home Video—  
Rim 506, full screen as *Il marchio di Satana*  
USA: Private Semenza as *The Power of  
Evil*

#### BLOW-UP

1966 Italy/France: Kingdom—Metracolor  
Emmanuelle: 11 film  
Producers: Compagny, Carlo Pazzi  
Roma/Bridge Film London  
Director: Michelangelo Antonioni  
Story: Michelangelo Antonioni, based on 'Le  
bavi del deserto' by Jule Camier  
Script: Michelangelo Antonioni, Tonino Giarra  
Cinematography: Carlo Di Palma  
Editor: Frank Clarke  
Art Director: Assheton Gordon  
Music: Lucio Battisti  
Cast: David Hemmings (Thomas), Vanessa  
Redgrave (Carol), Peter Bowles (Wend), Sara  
Knee (Patricia), John Castle (James), Jane  
Burkin (Gillian Hills [two aspiring models]), Harry  
Hutchinson (barman in antique shop),  
Anastasia (first model), Peggy Martin, Jill  
Kerrington, Rosemary Maphis, Ann Norman,  
Moana Marzocchi (models), Ronald O'Casey  
(Jane's lover), Rag Winks (Thomas' assistant),  
Joe Chin (Thomas' employee), Mary Khal (bar  
woman), Susan Broderick (antique shop owner),  
The Harbours (chorusline)

While out taking random shots in a park,  
Thomas, a successful photographer, captures an  
image of what he thinks is evidence of a  
murder. He enlarges the image many times and  
eventually discovers a body.

Antonioni explores the fatal atmosphere of  
Swinging London. In a way that inspired many  
other film makers to locate their stories in the  
London capital. Looking back on the contemporary  
product of the 60s it is easy to scoff at  
cinematography and what appears the street  
reconstruction on the extended photo shoot, the  
recreation of two aspiring models and  
the teenage presence at a Redbirds gay cove  
near White Island (important teaching  
material as well as of Antonioni's work, the  
recreation is as important as the adultery,  
night and music-hall plot). Just as in the  
Swinging film makers are able to make fast  
going films in which almost nothing exists to  
be disappointed. Antonioni develops an intricate  
narrative from disparate elements of an anti-  
establishment's daily existence. My only  
criticism is Antonioni's slow Blow-Up is the most  
boring, annoying time artists in its conclusion  
an unconvincing narrative life in  
the real world. The film is a worthy contender  
but many have made to be resolved as  
the conclusion of the influence of Antonioni's  
cinema, which story is of Antonioni's career (per-  
haps). Deep Red is obvious: what Blow-Up  
is, however, is the central idea in  
the film with Blow-Up.

#### Notes:

Canada: MCMUSA  
France: MCMUSA  
Germany: MCMUSA, full screen, Warner Home Video  
Italy: MCMUSA  
USA: MCMUSA

#### Soundtrack:

1966 MCM USA with 13 tracks, CDs in various  
editions.

## APRES "AMAZONIA, LA JUNGLE BLANCHE" RUGGERO DEODATO PRESENTE:



## LE CAMP DE LA TERREUR

# BODY COUNT

ALESSANDRO FRACASSI PRESENTS A FILM BY RUGGERO DEODATO  
BRUCE PENNALL • MIMSY FARMER • DAVID HESS in "BODY COUNT"  
CASTING: LUISA MANERI • ANDREW J. LEDERER • CYNTHIA THOMPSON  
JOHN STEINER • STEFANO MADIA • NANCY BRILLI

AND WITH CHARLES NAPIER as the doctor

WRITTEN AND SCREENPLAY BY ALEX CAPONE AND DAVID PARKER, JR.  
DIRECTED BY JOEL GOLDSMITH EDITED BY EMILIO LOFFREDO  
PRODUCED BY RACING PICTURES PRESENTS RUGGERO DEODATO

#### BODY COUNT

Camping del terrore / Camping Terror /

Body Count - Die Mathematik des

Schreckens / Dismaying video slave

(Hollywood/Denmark)

1966 Italy color (W/Luciano Vittori) 80m

Production Company Racing Pictures

Director: Ruggero Deodato

Producer: Alessandro Fracassi

Story: Alex Capone

Script: Alex Capone, David Parker Jr., Sheila

Goldberg, Luca D'Aluisi

Editor: Eugenio Alkovic

Cinematography: Emilio Loffredo

Music: Claudio Simonini

Special Effects: Roberto Pace

Assistant Director: Alberto Accanto

Cast: Bruce Penhall, David A. Hess, Luca

Marati, Nicola Fanoni, Andrew Lederer, Stefano

Madia, John Steiner, Nancy Brill, Cynthia

Thompson, Valentina Poma, Ivan Rocco

Clara Pomeroy, Charles Napier (public servant),  
Sven Kruger, Lorenzo Gribasi, Stefano  
Galanteri, Clelia Jodi Pirelli, Paolo Vax  
Uncredited Cast: Mimsy Farmer

A group of morose teenagers go camping at a  
site long abandoned due to a murder which  
happened there years before. And of course, it's  
not long before the bilinguistic  
**Body Count** is a deliberate (and entirely true)  
attempt to slavishly imitate American slasher  
films, even down to the unimpressive expert  
title which is fluted from the sky (as for  
**Friday the 13th Part 2**, surely a great test of  
television's taste regulators go to waste in a  
cynical production which should never have  
been made (Deodato has confirmed that he  
agrees with this view)). The pulse-racing score  
by Claudio Simonini is the only contribution  
which is typically Italian and is the one feature  
of the film everyone seems to applaud. Before  
mourning the waste of slasher movie fans.



# La brigada del inspector Bogart



**ROBERT SACCH**

CON BARBARA BOUCHET · ANITA EKBERG · ROSALBA NERI · EVELYN KRAFT  
HOWARD VERNON · PETER MARTELL · DIRIGIDA POR F.L. MORRIS · EASTMANCOLOR





German video sleeve for 'La Casa del Buono Ritorno'

hold a meeting to discuss their predicament and decide to fight back. Meanwhile Billy vanly attempts to recall the dying prostitute's last words.

Argentinian script collaborator Perrini's debut as a director is a pseudo-feminist attempt to depict the lives of prostitutes. Rather than simply being portrayed as attractive fodder for a killer, these working girls are humanised and shown at home trying to cope with bludgeoning ex-shit-skins. The killer represents a deadly threat but also one of the hazards of a dangerous job. In the sort of 'dancery scene one might expect from tongue-twisting Tinto Brass, the women even attempt to provide their apparent oppressor with revealing himself that it happened to be aided by flushing their breasts, toes and breasts while standing in a defiant line. Aside from this incongruous sequence, *Caramella* is a subliminal thriller with social realism at its core. Although never intended for the same audience as pure exploitation such as *Red Light Girls* or *Black Angel* it is clearly a guilty and the revelation of the killer's identity is suitably ridiculous (but considering the clues offered through out, quite appropriate). Ferreri got the idea for *Caramella* while on something *Rings Of Fear* which prompts me to admit that despite his best intentions, I would rather not watch this disturbing trash ten times than watch this dour drama again.

**Video:**  
Italy: Panavision, Penta/Univideo. 86m 34s, slight black bars

## LA CASA DALLE FINESTRE CHE RIDONO

(The House with the Windows That Laugh)  
**La maison aux fenêtres qui rient** (France)  
**La porta de l'aneler** (France video model)  
1978 Italy Technicolor Technopac scope 110m

**Production Company:** A.M.A. Film S.r.l.  
**Director:** Pupi Avati  
**Producer:** Gianni Mancini/Aldo Anselmi  
**Story:** Pupi Avati, Antonio Avati  
**Screenplay:** Pupi Avati, Antonio Avati, Gianni Mancini, Massimo Costanzo  
**Cinematography:** Pasquale Fabbini  
**Editor:** Giuseppe Bagghighian  
**Art Direction and Costumes:** Luciana Moraschi  
**Music:** Aurelio Tommasi  
**Special Effects:** Giovanni Corbelli  
**Assistant Director:** Gianni Bassoli  
**Cast:** Lino Caporale (Stefano), Francesca

Marisica (Francesca), Gianni Cavina (Coppola), Giulio Petrucci (Antonio Mucci), Yanna Saccu (Laura Legnani), Andrea Marzoni (Piero), Giovanni, Rita Tenebri (Sofia), Pina Pini (Sofia), Ferdinando Grandi (Marshall), Ines Casabona (Marta), Riva Giorgio, Carla Accardi, Tonino Cossani, Pina Borroni, Antigo Lucchini, Luciano Bianchi, Libero Grandi, Eugenio Walter (priests)

**Break-Remains, Northern Italy:** The 1960's Sorfeno, a young painter, is invited to a provincial village to restore a large fresco in the local church. The fresco, which had been painted by a notorious local artist called Bruno Legnani, graphically depicts St. Sebastian being tortured to death by two figures. Village rumours suggest that the artist, dubbed 'the painter of agonies', depicted the real pain of his male models as they were tortured to death by his heated stare. Sorfeno's friend, Anania, reveals that he has discovered a hidden story about the fresco and a house with windows 'that laugh'. That night Anania is murdered, and as Sorfeno seeks the identity of the killer he penetrates the terrifying secret about the decadent artist whose obsession with death impinged on the life of the living.

As in *L'ermo, l'ero, il momento*, Avati plays with some of the conventions of the giallo genre but creates a film with an entirely different aesthetic, and instead of an old dark house the trailer dwelling is an almost surreal creation. The stunningly detailed sequence - a montage of super images which show a bound male figure screaming in agony as he is knifed repeatedly - provides a clue to the film's sexual undertone (and perhaps a warning to the viewer a foretaste of what to expect). As in his recent supernatural opus *The Anziani Inchiostro*, Avati shows the suspense to build gradually and it's only during the final final section of the film, when the horrible truth begins to dawn, that the skilled director reveals the full horror of the dangerous obsession which Stefano has placed himself in.

**Video:**  
France: Pyramid/Vaporvision. 166m 58s, letterboxed, with sleeve artwork filmed from *The Gate*  
Italy: 106m 51s, letterboxed, video given away free with copies of *L'uomo*  
USA: Video Search of Miami - bootleg of French release with the addition of exorcist subtitles

## LA CASA DEL BUON RITORNO

(The House of Good Returns)  
**Das Haus der blauen Schatten** (Germany)  
**The House with Blue Shutter** (Italy)  
1980 Italy Kodak color (V) (Luciano Vitorri) 86m  
**Production Company:** Movieaschine  
**Director:** Beppe Cino  
**Producer:** Beppe Cino  
**Story and Script:** Beppe Cino  
**Cinematography:** Antonio Mautolo  
**Editor:** Emmanuele Foglietti  
**Art Director and Costumes:** Silvana Fabbini  
**Music:** Carlo Siviero  
**Assistant Director:** Grego Dinocrazia  
**Cast:** Amanda Sandrelli (Margit), Stefano Gabrini (Luca), Francesca Costa (Bravo), Piermaria Garini (Agnese), Lella Ladda (Lola), Shimi Ladda (Luca as a boy), Fabrizio Capuani (Bruno as a boy), Beppe Cino (girl at prison), Eleonora Salvadori (Luca's mother), Silvia Castellano (Bruno's mother)

Prior to her marriage, Luca and his female Merlot decide to spend a few days in his childhood home. Unfortunately Luca is haunted by a tragedy that occurred there more than fifteen years previously: a young girl called Lola was pushed from a balcony to her death and the person responsible was never identified. Slowly he pieces together details from his boyhood while a mysterious woman, Agnese,



keeps unnerfing him. Several violent deaths occur before the bloody truth is revealed. Only having had access to an Italian language version, the trailers of *La casa del buon ritorno* are still something of a mystery to me. However, there is little dialogue as it is mostly classlike dancery so it can still be appreciated on a purely emotional and visual level. The theme, as in other giallo *Don't Turn Back a Duckling: Who Saw Her Go? My Dear Killer* etc. is lost innocence and in this respect the plot effectively evokes those childhood games which seem on the surface to have no meaning but which often have significance in later life. The style is reminiscent of Pupi Avati's unfortunate work and in a curious but welcome twist Cino uses the disturbing mask from the Japanese classic *Onibaba* (1964).

**Video:**  
Germany: Asco Video. 86m 48s full screen with a switch sleeve sleeve as *Das Haus der blauen Schatten*  
Italy: Megam 38. 86m 48s full screen

French video sleeve for 'The Case of the Scorpion Tail'





the killer. Amateur psychologists may be interested to note the presence of Gius Maria Sella, a former victim, many address in giallo such as *Obsession - A Taste for Fear* and *Is a Beautiful to Die* is an executive producer.

## THE CASE OF THE SCORPION'S TAIL

La coda dello scorpione / The Tail of the Scorpion

La coda del scorpione (Spain)

La queue du scorpion (France)

Der Schwanz des Skorpions (Germany)

1970 Italy/Span Technicolor CinemaScope 50m

Production Company: Divin

(Piemont/Capricorn (Madrid)

Director: Sergio Martino

Producer: Luciano Martino

Story: Edoardo Maria Brochiero

Script: Edoardo Maria Brochiero, Ernesto

Gersladi, Sauro Scavolini

Cinematography: Emilio Pericoli

Editor: Eugenio Albano

Music: Bruno Nicolai

Cast: George Hilton (Peter Lynch), Anna

Savignano (Olivia Dupont), Evelyn Blinnert (Ida

Sella), Klaus Rausner, Luigi Pistilli (Police Inspet

tor), James Macrae (Leone Florio), Karl (near

trous), Alberto De Mendon (John Semple), Tom

Felleggy (Tomasello Felleggy), Luis Barbo

(Sheriff), Gisa's lawyer), Annalisa Nardi

(Sella's lawyer)

1970 100 years



# le chat à neuf queues

PIER PAOLO CAPPOLI - HORST FRANK - RADA RASSIMOV - ALDO REGGIANI

et de CINCE DE CARLOS - INSPIRE POCHET avec le scénario de TINO CARAFFO

3-16-1970

1970 100 years

French publicity material for 'The Cat O'Nine Tails'

## THE CAT O'NINE TAILS

Il gatto a nove code

Die Neunschwanzige Katze (Germany)

Le chat à neuf queues (France)

Da Nihalsede Kat (Denmark)

De Kat de Negen Staarten (Holland)

Kilencfele Macskák (Hungary)

O gatto dei nove code (Portugal)

El gato de los nueve colas (Spain)

1971 Italy/West Germany/France

Technicolor CinemaScope 112m

Production Company: Suda Spontaco/Marchel

Piera (Rome)/Terra Filmkunst

Munich/Labrador Film (France)

Director: Dario Argento

Producer: Salvatore Argento

Story: Dario Argento, Luigi Collo, Denzine

Sachetti

Script: Dario Argento

Cinematography: Ennio Mancusi

Editor: Franco Fraticelli

Art Director: Carlo Levi

Music: Ennio Morricone

Music Director: Bruno Nicolai

Assistant Director: Roberto Perina

Cast: Karl Mader (Professor Arno, nicknamed

'Cookie'), James Francus (Dr. Gerdner),

Catherine Spaak (Anna Terzi), Cinzia de Carla

(Ida), Carlo Gherardo (Sheriff Calabrese),

Vittorio Gassman (Inspector), Tino Caraffo

(Police Inspetor), (Superintendent Sordi),

Concetta Dini (Marcella), Tino Caraffo

(Professor Terzi), Aldo Reggiani (Doctor

Casale), Horst Frank (Doctor Brand), Emilio

Marchese (Doctor Mumberti), Tino Felleggy

(Tomasello Felleggy), (Doctor Peraci), Rada

Rassimov (Blanca Menz), Werner Pochatz

(Menz)

While out walking with his young niece, Franco Arno, a blind ex-reporter, overhears a blackmail plot. The Terno Institute, a less than ideal research facility, is broken into and one of the scientists is subsequently killed in a "train accident". Arno is suspicious and enlists the help of Carlo Gerdner, a reporter. Their combined investigations soon reveal some clues, including a revealing photo of the "suspect". The negative is soon stolen and the photographer is killed. Blanca Menz, the murdered scientist's mistress, finds a key clue to the killer's identity. She is snatched but not before securing the evidence as her prize. Arno and Gerdner break into Gerdner's bank while the desperate killer kidnaps Arno's niece and demands the evidence in exchange for her life. Back at the Terno Institute, Gerdner chases the killer, identified as wound inflicted by Arno, up onto the roof.

After the fantastic violence and clever visual games of *The Bird with the Crystal Plumage* Argento came up with the most intelligent but idiosyncratic whodunit. Despite its seemingly formulaic detective statistics, the film borrows some impressive stylistic flourishes and introduces the director's fascination with pseudo scientific elements. In this case the theory that certain individuals are born with criminal tendencies. *Cat* is a thoroughly entertaining and expertly plotted thriller which also contains some of the most sympathetic characters Argento has created for the screen. Three examples of the genre, red herrings, are everywhere, and, as is the case in some other giallo, we are even asked to question the innocence of each of the amateur detectives on the case. The scene where blood soaked Anna regains in the tomb before a clearly perfumed Gerdner is

## Video:

France: American Video: 90m 616 letterboxed in *La queue du scorpion*

Germany: Arco: 90m 426 letterboxed as *Der Schwanz des Skorpions* Ocean Musik cat letterboxed as *Der Schwanz des Skorpions*

Great Britain: Video: 90m 416 full screen two releases with different artwork as *The Case of the Scorpion's Tail* Kino Video limited: 80m 276 full screen, jumpy print, as *The Case Of The Scorpion's Tail*

The opening credits play against a plain black background and the end credits are missing

Italy: Videogram, Easy Video: in *La coda dello scorpione*

priceless. **The Cat O'Nine Tails** is rarely rated highly by Argentine analysts, probably because the director allows the plot to unfold without heavy reliance on the brutal set pieces for which he is so well known, and even significantly, because there is a lack of overtly sadistic violence (although the killer's demise is the bit which is surely anyone's business). Compared to many of its contemporaries, however, **Cat** is an exemplary example of the genre and is certainly a tale that can be savoured again and again.

#### Video

Canada: Cinema Home Theater - 112m, full screen  
France: SWF Cinema Canal  
Grace: AV Audio Visual Enterprises  
Hungary: Mafilm - approx 107m, letterboxed  
Italy: Orionson, Mondadori, Club Del Video  
Portugal: Filmatus  
Japan: Columbia - 112m, letterboxed  
UK: Warner Home Video - 107m TTA, full screen, pan and scan. Re-released by Warner as part of their resulting "Terror Visions" set (the label: full screen, ancient version with a BBFC 18 certificate)  
USA: Buge Video - out to less than 80 minutes poor quality, Cinema Video Theater

#### Soundtrack

Japan: Sony - 112m, letterboxed, Columbia  
\*112m, letterboxed, Toshiba - 112m, letterboxed  
**Soundtrack:**  
Italy: General Music: single with two themes, Poly Records CD with eleven tracks, VWA CD - *Time For Suspense: Ecco Manzoni* - sound track compilation  
USA: CD An Ennio Morricone - Gino Argento "Noisy" - a fifteen track compilation of music from **The Bird with the Crystal Feather**, **The Cat O'Nine Tails** and **Four Flies on a Grey Velvet**, plus a five minute interview with the composer

*Giuseppe de Cataldo and a rare in "The Cat O'Nine Tails"*

## THE CAT'S VICTIMS

**Il gatto degli occhi di giada** / **The Cat with Eyes of Jade**  
Katharina Orla (Denmark)  
**Torner sur le jaguaro** (France)  
**Die Stemme des Todes** (Germany)  
**Katzen und Stangen** (Switzerland)  
**Watch Me When I Kill** (USA)  
1977, Italy: Gewissler, Technipes, Vintavento 112m

Production: Giordano Elio Cinematografia  
Director: Antonio Bidè  
Producer: Gabriella Nardi  
Story: Vittorio Schivardi  
Script: Vittorio Schivardi, Antonio Bidè, Roberto Neri  
Neri, Aldo Sera  
Cinematography: Mario Volpenti  
Editor: Maurizio Tedesco  
Art Director: Gianfranco Ramacci  
Music: Tiziana Europa Express  
Assistant Director: Ennio Wenzl  
Cost: Canada Fies (Lucia Clement), Paolo Tedesco (Mauri), Franco Gili (Peppino)  
Performer: Fernando Cerelli (Giovanni Bucci, a Joan star), Giuseppe Addabio, Gianfranco Bulli, Wil Pridi, Silvia Tancardini (Emmeride Masoni), Irene Alexiana, Paolo Malco (Carli), Cristina Pina, Roberto Antonelli, Gaetano Ranieri, Giuseppe Pennese, Giovanni Veneri

A pharmacist is razored to death by a killer with a feline face. Mats, a dancer and possible witness, is subsequently stalked by the killer and forced to move in with Luca, her boyfriend, for protection. Having been drawn into the mystery, Luca studies the threatening "where calls" which a strange man called Berni receives and begins to unravel the killer's bizarre motive. However, Berni is soon throttled in his bath while his mistress, Emmeride Masoni, is scolded to death. It emerges that the duo were both pawns in the trial of Peppino Perrotti, an escaped murderer so he becomes the obvious

suspect. However, Luca is unconvinced. The trail leads back to the Second World War and the madhouse episode of Nazi collaborators... **The Cat's Victims** represents director Bidè's first attempt to follow in Argentina's footsteps, even though it lacks the audacious set pieces of the latter. Nevertheless, the Murders, especially, Ricci's bath tub demise (although no slaps appear on the standstill) - are filmed with glowing detail and the brief shots of the killer's cat like seen are in keeping with an Italian cinematic tradition of nihilistic over emphasis. Perhaps as a nod to the cat theme there are also a number of effective Val Lewentinscape jump scares. The score, by Kraftwerk-inspired combo Tiziana Europa Express, is an attempt to combine Gialli's **Deep Red** headlines with **Burlesque** shrieks and moans and is all the more agreeable for it.

#### Video

Denmark: Filmab  
Holland: Starvideo - 80m 11m, full screen  
Italy: PAC  
Italy: Uscit  
Sweden: The - single, letterboxed poor transfer with some notable flaws with sliver tale  
**Katzen und Stangen**  
UK: Radomphon - 107m 28m, 91m 36m, letterboxed at 1-75 1 as **The Cat's Victims**  
USA: Thorn/HBO - 94m 14m: full screen as **Watch Me When I Kill** with a short credit sequence filmed in the USA

## CIAC SI MUOVE

*(Ciao Ciao si muove - this is not literal, Ciac is both a chimp and the sound it makes, while 'si muove' translates as 'one is dead')*  
1974, Italy: Eclair-encolor, 80m  
Production Company: Comet Film (Torino)  
Director: Mario Monicelli  
Story: Roberto Mauri, Ugo Pagni,



WANDA BOLD  
JAMES HANCOCK • JULIA MALLIN  
CATHERINE SPURGEON

LE CHAT A  
NEUF QUEUES

STORY BY  
MARCO VENTURA





KARL MALDEN • CATHERINE SPAAK • JAMES FRANCISCUS

JANO.

70 m/m

# EL GATO DE 9 COLAS



Screenplay: Roberto Mauri, Mario Morini  
 Cinematography: Giovanni Refaldi  
 Editor: Liliana Giboni  
 Music: Aldo Bressan  
 Assistant Director: Mauro Miccio  
 Cost: Giorgio Ardisson (Inspector Minore)  
 Assistant Costume Designer: Ivano Barozzi  
 Production: Antonio Pandolfi, Sakada Gion, Carlo Erice, Ranco Oceano

An actress is murdered during the shooting of a film. Inspector Minore interrogates two suspects: an old pervert and Richard, an actor recently fired from the production, but no-one is arrested. Filming continues. Mary, another actress, objects to a scene in which her character is to be burnt naked in the stake. She is subsequently strangled to death in her trailer with a piece of electrical cable. Following a party Penny is nearly killed when her head is repeatedly bashed against the tape in her shower. The killer turns up at a hospital and fleeces the job by disassembling Penny's life support machine. The police close in on Richard so he makes an escape via the sewers. The film makers prepare a scene in an empty theater, which involves everyone getting into superhero costumes, including the entire crew. Richard sneaks into the theatre and dons a costume too. The final showdown is about to be enacted.

Formerly a favourite in Italian reference books, *Click* is one of a number of ultra rare finds soon to be unleashed by Redemption on the ultimate format in home viewing. DVD Whatever? The film itself is a very low budget, barely able to compete, and at the same time parody not only the genre genre but the entire process of film production. And this cheeky little offering pretty succeeds especially during the first half when we witness the film makers vainly tackling the actresses stripping off and the killer's murderous interventions. It is only when the police investigation gets into full swing that the fun stops and we are subjected to a terribly endless chase sequence. Despite this, the finale, in which the entire cast wear *Duckbill* style helmets is undeniably amusing and the revelation of the killer's identity is as gripping as the earlier bits. Any film which depicts a funeral being filmed just to allow a thrilling shot of a woman bending over to reveal her ass thru back pants can't be all bad, can it?

Concepter Roberto Mauri also directed an excellent horror pic *Slaughter of the Mungers* (1962), a 1990s teen giallo, *Le sette delle vendette* (1989), a second psycho drama, *Maschietto, estraneo di un incubo* (1974) and the late 80s teeny but fun *Le porno killed me* (1988).

Video:

USA: Redemption/Image (Rearscreening)

DVD:

USA: Redemption/Image (Rearscreening)

## CIRCLE OF FEAR

Italian: *perfetto* (Perfect Affair)  
 German: *die Angst* (Germany: Turning of Fear)

1981, Italy: colour  
 Production Company: P&C Productions Atlas  
 Director: Giorgio G. Lewis (Aldo Lado)

Cast: Gerdano Sacchetti, Robert Brodie Good, (Aldo G. Lewis (Aldo Lado))

Cinematographer: Luigi Rossetti

Editor: Peter Manca

Music: Director: Charly Liv

Music: Raynold Muscolini with Francesco Bertoni

Cost: Michael Woods (Tony Giordani), Kay Sanchez (Lisa), Giancarlo (partner), Anna (wife), (countess) Carlo Gascari, Gianni (wife), Bert Young, Philippe Laroche (wife), (supervisor)

Having been assaulted by a mysterious figure, husbands against Tony Giordani is investigating

# COLD EYES OF FEAR



Your last scream  
 will be the loudest.

STARRING: FRANK WOLF • FERNANDO REY • KARIN SHUBERT  
 PRODUCED BY CINEMAR FILMS DIRECTED BY ENZO G. CASTELLARI

When he discovers that his ex-wife has been killed, Tony's suspicions are convinced that the Mafia are carrying out a vendetta, but his investigations lead to an old abandoned house which his late wife, an estate agent, just bought. He discovers a charred corpse and clues which lead to the 'Fall Moon Killer', a man responsible for the disappearance of several people. Tony encounters the strange Counselor who owns the house and now resides in an asylum. He escapes with a woman he married. Tony desperately tries to resolve the mystery before Lisa, his partner and lover, is placed in more danger.

Benigni Sacchetti and director Lado's attempt to combine an action oriented Mafia thriller with giallo elements is another example of uninspiring Nineties' product. The action sequence is poorly executed, the imperious but useless talking Woods and Gene Verano. Philippe Laroche in his foul-mouthed boss is unconvincing, and Bart (Anastasia Horror 2) Nougé attempt to portray a small-time crook are merely specious. On the plus side, Anna Giordani is classy as the psycho-on-the-loose and the climax ends in a very unconvincing by sweetly sexual encounter between Woods

and Kay Sanchez. Unfortunately, Romano Muscolini's score is a real low-tast affair which recalls to Heavy Metal riffs for effect. In *Night Train* Muscolini Lado depicts unforgettable images of nudity, however the more violent aspects of *Circle Of Fear* were apparently toned down by P&C, the production company



who wanted to increase its sales potential. Fly & Ring (darning sign of P.A.C.) a distributor is their own movie reveals itself when their promo trailer suddenly rewrites the faded trailer **Cinco Oh Five!!!**

#### Videos

Germany: VNF, 99m approx. slightly later board as **Wunderkinder der Angst**

#### Soundtrack:

Italy: Bari CD

## COL CUORE IN GOLA

(With Heart in Mouth)

La coeur sur les lèvres (France)

In conquiste vittoriose (The Fifth Speed)

Ergebnis (pre production title)

1987 Italy/France: Eastwester

Technicolor: approx. 103m

Production Company: Pensa Cinematografica

Riviera (Les Films Césaire (Paris)

Director: Tizio Bressi

Story: loosely based on 'L'aspetto di carta'

('The Map of the Town') by Sergio Benini

Songs: Tizio Bressi, Francesco Longo, Pierre

Levy Cam

Cinematography: Silvano Turcato

Editor: Tizio Bressi

Art Director: Carmelo Patrono based on drawings by Guido Capone

Music and Music Director: Armando Trovajoli

Assistant Director: Carla Cipriani

Cast: Jean-Louis Trintignant (Bernard), Eva

Aulin (Jane Burroughs) Roberto Benigni

(David), Charles Berling (Ulrich Burroughs),

Luigi Bolli (Larry Roth) Massimo Sestini

(Norah), Enzo Consoli (Bernard), Vito Scotti

(Marta Burroughs)

Uncredited Cast: David Preneur (Nagi)

Bernard, a French actor, is looking for a job in London. He discovers a young woman, Jane, by the corpse of Rudy Prozac, the owner of a night club. Convinced that she is innocent, he runs off with her and attempts to discover the murderer's true identity. The couple soon fall in love and find themselves chased all over London. The duo, the docks, the Underground, even Clapton greyhound racing stadium, by shady characters.

Although **Col cuore in gola** might appear to be a regular giallo, this overly flashy Pop Art direction is an altogether different kettle of fish. Like **Blow-Up**, the film is essentially a portrait of its time and is seriously marred by continual attempts to cram breezy imagery, political statements (message of Vietnam, a CND ref), and self-conscious dialogue into its overlong running time. Bressi had obviously been influenced by Jean-Luc Godard and drops in references to film noir, but the resulting visuals are an empty exercise in style over substance (for example, the film occasionally, and seemingly without reason, switches from Eastmancolor to black and white). As with many Italian event movies, seen in retrospect this "happening" is merely theseless rather than intriguing; you don't care who killed whom and the film makes less sense to either. With USQ's inept editing and a soporific score by Armando Trovajoli, this is a non-happening that will leave you with a headache. **Death Laid An Egg** breaks the same jingo also topline cool Trintignant and gaudy blonde Eva Aulin but event gets merely worse in its fever rather than being an unmitigated distraction.

#### Videos:

Italy: Records Video, 99m 23s, full screen as **Col cuore in gola**

USA: Video Search of Miami: (bookended from a poor quality, letterboxed French language print with the addition of subtitles and sold under its translated title **The Fifth Speed**

#### Soundtrack:

Italy: CAM LP

## THE COLD EYES OF FEAR

Gli occhi freddi della paura

Los freos ojos del miedo (Spain)

Desperate Measures (alternate English language title)

1971 Italy/France: Eastwester

Technicolor: Techniscope

103m

Production Company: Gower

(MonteMente Film Madrid)

Director: Enzo G. Castellari (Enzo Gasteroni)

Songs: Tito Corgi, Enzo G. Castellari (Enzo Gasteroni)

Songs: Tito Corgi, Leo Anichini, Enzo G.

Castellari (Enzo Gasteroni)

Dialogue and Post Synchronization: Gene

Locito

Cinematography: Antonio Lopez Beltrame

Editor: Vittorio Tortorelli

Art Director: Roman Castellayd Alegre

Music: Ennio Morricone

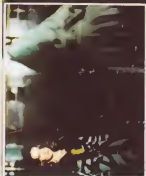
Music Director: Bruno Nicolai

Assistant Director: L. Gino Posa

Cast: Giovanni Rizzo (Mauri), Frank Wolff (Walt), Fernando Rey (Judge Horatio Bacci), Julian Mateso (Duke), Karin Schubert (woman in stage actress), Loris Lancia (Lancia), Stefano (Francesco Marletta), Gianni Carlo (Peter Belfort)

London: Peter, a hedonistic young man from the upper classes, picks up an Italian tart called Anna in Soho and takes her back to his father's home. However, a cockney criminal lies in wait and takes the couple hostage. Meanwhile, the young man's father, Judge Bacci, tracks him in collusion with a journalist wife for his own. The copper turns out to be an impostor, and in league with the stranger. Although their motives seem to be robbery, it becomes clear the began bobby in West, an ex-con, out to revenge himself on the judge for his sentence and an alleged double cross. Walt bears about an explosive device he has planted outside the judge's office in desperation. The young man causes a short circuit and in the dark a violent struggle takes place. Despite the possibility of some other motivation,





**Film**  
Dolby Digital

DE LUI INDIRIZZI DA EDDISON KIRBY

**ANTHONY STEFFEN - SILVA KOSCHIMA**



# SETTE SCIALLI DI SETA GIALLA

**ANNETTE LEN**

REATO DE CAMMIE - SAGGI DISSI STANT

**RETO DAD - ANNAELLA INCHITREZZA**

SHIRLEY CORNIGAN

MANUEL DE SICA | PAPA E SERRA PASTORE | ANTONIO PASCAL TRANQUILLINO | BNA

SPERANZA... A L'ESPERANZA...

Cast: Anthony Quinn (Antonio de Tella) (Piero Oliveri), Sylva Kossina (Francesca Belli) Giacomo Rossi Stuart (Victor Margeni), Jennifer Lee (Giovanna Lenzi), Renato Da Carmine (Rogelio Jensen), Umberto Raho (Moran, Oliver's manservant), Romano Malaspina (Wendy), Annabella Invernizzi (Vilga Schumy), Romano Malaspina (Viviana Maria), Liana Pavini, Lorenzo Piani, Isabella Marchini, Ivo Fossati, Shirley Campion (Margot Thornhill)

Copenhagen: Paula Whitney, a fashion model is murdered. Peter Oliver, a blind composer was her lover so is the main suspect. Harry, a photographer, is also seen killed. Peter investigated the murders himself, focusing on a yellow shawl found by Paula's corpse. Hilga, another model, and Wendy, her friend, are also found dead with yellow shawls beside their bodies. The sinister sleuth deduces that each of the female victims had been given a shawl soaked in a felts repellent and then scratched by a cat with claws dipped in arsenic. He is lured to a trap at a building site and narrowly escapes with his life. His assailant dies in quick time, but the trail still remains on the loose. Peter arrives too late to save Margot, his new girlfriend, and she is viciously head to death while taking a shower. Peter is left alone with the killer.

With a fashion house setting as in *Blood and Black Lace*, a blind male detective figure who synthesizes a suspicious conversation, a follow the receding *The Cat O' Nine Tails*, gory images borrowed from *Fatal Attraction* in a *Woman's Skin*, and a shocking shower murder, which graphically shows what Hitchcock only hinted at in *Psycho: The Crimes of the Black Cat* is hardly an original production. The classic, but derivative, giallo plot reveals an underside of sexual violence, teenage drug abuse, and blackmail as possible motives for murder. Nevertheless, director Sergio Pastore makes good use of stylistic conceits to add weight to what might otherwise have been just a routine production. The film's main strength lies with the killer's method of murder, which has to be one of the most looking over. Some directors have objected to the absurdity of this method operandi, but it is the sheer ridiculousness which is attractive and is central to the appeal of the whole giallo genre. The movie

Working Spanish artwork for "Dry Out in Terror"



**LA MUERTE ACARICIA A MEDIANOCHÉ**

SUSAN SCOTT  
SIMON ANDREU  
PETER MARTELL  
CARLO GENTILI  
IVANO SACCUBI  
PABLO MORICO  
CLAUDIO PELLICORI  
GIORGIO ROSSI  
CON LA PARTICIPAZIONE DI  
**CLAUDIE LANGE**  
PRODOTTO DA  
**LUCIANO ERCOLI**



**EUROVISION CINEMATOGRAFICA**

**CROSS CURRENT**

**OMICIDIO PERFETTO A TERMINE DI LEGGE**

or IL BUIO NEL CERVELLO



**FONO ROMA**



# LA MUERTE ACARICIA A MEDIANOCHÉ

THE SUSAN SCOTT · SIMON ANDREW · PETER MARTELL · CLAUDE LANGE · LUCIANO ERCOLI • TECHNICOLOR TECHNISCOPE

Susan Scott (left) and Simon Andrew in a Spanish still taken from 'Cry Out in Terror'

blame this murder weapon, the better, the more labyrinthine the plot: the greater the pleasure in following its twists, and, of course, the more outrageously inappropriate the identity of the murderer for murderess and their motives the greater the attraction of the disavowment. Moreover, the emphasis on outlandish pseudo-psychology to explain the killer's motives takes many guess out of the realm of mass-madness mysteries and aligns them firmly with the horror genre. Oh, and *The Crimes of the Black Cat* has a title theme by Manuel De Sica which is literally to die for.

## Video

**Giulio:** WP Video - shower murder in shorter, full-screen. Greek subtitles as *The Crimes of the Black Cat*. VHS Video - shower murder in shorter full-screen. Greek subtitles as *The Crimes of the Black Cat*. Italy: CVM Inter - 90m 21s letterboxed as *7 uccelli di auto giallo*. Portugal: Imvindex - with sleeve title *Os Crimes do Gato Preto*.

## CROSS CURRENT

**Un omicidio perfetto a termine di legge** (A Perfect Murder in Terms of the Law). **Il bacio al limite della ley** (Spazio Bacio nel cervello) (production title 'The Darkness in the Brain'). 1971. Italy/Span. Eastmancolor. Telecolor. 88m. Producer: Company. Executive: Cinematography: (Roma/Otto Prod.) Otto Madrid. Director: Tiziana Ross. Producer: Roberto Benzi. Story: Aldo Crudo.

Script: Aldo Crudo, José María Forqué. Adapted by: Rafael Azcona, Tiziana Ross. Cinematography: Cecilio Penague. Editor: Amadeo Giannini. Art Director: Flavia Mugkavari. Music: Giorgio Gekko. Cast: Phyllis Love (Maria Gredal), Elga Andersen (Mónica), Juan Reizenstein (Rafael), Rossana Yanni (Terry Povera), Franco Pirelli (Tommy Brown), Julia Pons, Giorgio Canali, Rita Franchini, Franco Fantasia, Laura Gal, Baldo, Mario Merello, Carl Mowbray.

Marcia, a successful power boat racer, has an "accident" in sea and has to undergo brain surgery. While recuperating at his isolated villa, Marcia discovers that he is suffering from brain cancer. He is forced to live with Maria, along with Tommy, a business partner and a female friend called Terry. Soon, a gasp-inducing private meeting with Marcia is strangled to death in a greenhouse. Marcia and Terry gradually develop a relationship, and in a fit of jealousy Mónica starts a cat fight with her rival. Mónica interviews and in the struggle her wife is accidentally shot. Rather than going to the police Terry suggests that they dispose of Mónica's body in the sea. More murders follow. Tommy is guillotined with a knife and the mother of the dead girl is strangled. What a police detective is interviewing Marcia about the killings Mónica suddenly reappears, saying: "This is too much for Mónica who jumps in the car and drives off a cliff." It emerges that Mónica hatched the plan with Bart, an associate of her husband. However, Mónica soon discovers Bart and Terry together and they reveal that she was just a tool in their plan to get rid of Mónica. Mónica reacts by shooting them both. Now alone in the villa, she is harassed by a figure

with black gloves.

Tiziana Ricci is one of Italy's most talented directors; however with *Cross Current* he managed to create a surprisingly effective thriller. The intriguing storyline, a professional cast and a team of talented craftsmen such as cinematographer Cecilio Penague and production designer Franco Magnifico who went on to direct *The Pyrenean Girl Case*, obviously assisted because this film is a gemstone of achievement when compared to Ricci's other efforts. The stormy night sequences - which feature a craggy old graced tree representing the twisted synopsis in Mónica's brain - are masterfully atmospheric in the lighting and camerawork and worthy of Maria Bava and the close-ups of actors' eyes and a murder in which the victim's intentions briefly spill out real. Tiziana Ricci's director. Giorgio Giuliano's score includes the kind of appealing melody which are not with female voice, anticipating his contribution to the following year's *So Sweet, So Dead*. Unfortunately the film opens with a curse and neither off putting dirty which would have been more appropriate in a TV show for children rather than a thriller. Once past the end and the never best shot which follows, you can immerse yourself in another gory tale of sexual double-cross and murder.

## Video

Italy: Normale Home Video - 88m, letterboxed. GVR General Video Recording - 10m 09s letterboxed. Germany: print as *Un omicidio perfetto a termine di legge*.







often brilliant of Argento (particularly *The Cat O'Nine Tails*). Giorgio Ardeni's private eye has an ambiguous role: imminent of the male leads in film noir and spaghetti westerns which brings him into conflict with a world-weary police inspector - a good performance from genre regular Günther M. Schi - and their roles in silence is just one of the film's attractions. A playful sub-plot also reveals an intriguing love/hate relationship between Drayer and Fuchs's Perister which works best when the two come play an unspoken game before giving in to their obvious desire. The involving storyline is ably supported by Guarnieri's direction which is stylish, if occasionally over wrought (as one point Ardeni and Ratti conduct an entire conversation shot through a bunch of flowers). Ardeni's images include the beleaguered inspector prostrate in a pile of cow carcasses at an abattoir and a scene in which Luciano Raim tells to his death - the viewer is propelled into the fall as the camera distance rapidly down the side of a building before a jolting edit reveals a watermelon on the pavement dropped by a shocked bystander. Another memorable scene depicts Campesi being near to be mowed down by a disabled old motor in a motorised wheelchair. Despite the fact that his identity is somewhat obvious, even the killer has a distinctive look.

#### Video:

**Italy:** Video For Pleasure - very slightly let down by *Death for a Murderer* (Fimcrest) - as *Death for a Murderer*.

#### Soundtrack:

Italy: CAM single

### DEADLY INHERITANCE

*Omicidio per vocazione* (Videoflex For Murder)

**Lead:** L'espresso has to make quite an release title. 'This Killa Has Cool Hands'.

**Det Forvanden Lug** (Demart)

**Horror:** *Murder by Vocazione* (France: 'Murder By Vocazione')

1988 Italy: Eastmancolor Film

Production Company: Samalim

Director: Vittorio Sindoni

Executive Producer: Marino Vacca

Story: Romano Magliorini, Vittorio Sindoni

Screenplay: Romano Magliorini, Vittorio Sindoni

Director: Aldo Rizzo

Cinematography: Ascanio Rossi

Editor: Maria Schettini

Art Director: Franco Meola

Music: Stefano Torrealba

Special Effects: Aldo Gaspari

Cast: Tom Drake (Inspector Gerard Grivalla), Femi Dufuma (Serafini), Simona, Ernesto Colli

(Mendi, Isidro Ravelli (Luis), Valeria Cangelotti (Colanti), Virginia Gualco (Elvira), Andrea Fancassi (Raffaele), Leo Geronzi (Luis), Jennifer Len (Giovanna Lombi (Raffaele), Aurora Mancini (Luis), Nicolas Solari (Raffaele), Aldo Basso (Mendi), Alessandra Marano (Mendi), Serena Spadaccini (Raffaele), Sergio Spadaccini (Luis), Annalisa De Angelis (Luis), Graziano Rizzo (police officer)

In provincial France, an old man named Gasser is run down by a train in a bizarre accident. He will reveal that he had a small fortune, however, as his family have to wait for their inheritance until the youngest son, a policeman called Janet, reaches his twenty first birthday. Soon afterwards, Janet is dismembered in another 'accident'. The police, led by Inspector Gervilla, become increasingly suspicious, especially when Rocco and his cousin husband Leon also meet untimely deaths. Collette, the youngest family member is the next victim, strangled and killed by an unseen figure. The police comb the countryside but the mysterious killer remains at large.

Although the giallo is essentially an urban genre, thrillers located in the countryside (such as *Avanti! La casa della foresta chi ridono*) can be unconvincingly effective. Unfortunately, *Deadly Inheritance* is not one of these. This dark mystery, which marked Sindoni's directorial debut, has a distinctly old-fashioned flavour recalling movies from the Fontana and Ribisi. It also features some of the worst interior decor in any Italian production. Nevertheless, there are minor touches of style, such as a scene shot from the killer's point of view in which a blonde female victim is beaten to death with a golf club. The cast includes Tom Drake, who was in American junk like *House of the Black Death*, Giovanni Lami, later in *The Crimes of the Black Cat* and director of the dreadful *Delitto* and creepy-looking Ernesto Colli, who provides the film's only real point of interest. He later turned up in *Terra e Autopsy*.

#### Video:

France: label unknown

Italy: label unknown - released on two different labels

Italy: AFD Film - 76m Sbs, nearly full screen taken from a damaged print in *L'espresso* he le mani pulite (*Omicidio per vocazione*)

### DEATH CARRIES A CANE

*Passi di danza su una lama di rasoio*

(Dance Steps on the Edge of a Razor)

*Pasos de danza sobre el filo de una navaja* (Spain)

*Chasse crelée sur une lame de rasoir*

(Belgium and France)

*Devil Blade* (Belgium and France, video sleeve no title)

*Mordets Rindler* (Denmark: 'Mordets Rindler')

*Murhanja Puukortti Muttan* (Finland: video sleeve title)

*Die Nacht der Rollenden Köpfe* (Germany: 'The Night of the Rolling Heads')

*A certa hora uma burla* (Portugal: 'Mentir e Largar')

*The Terminator* (USA, video re-release)

1972 Italy/Spanish Technicolor Eastmancolor work film

Production Company: GER Cinematografica

Roma/Producciones Benetton (Barcelona)

Director: Maurice Pradeaux

Executive Producer: Francisco Bellocq

Story: Arpad De Rios, Maurice Pradeaux

Screenplay: Arpad De Rios, Maurice Pradeaux

Alfonso Bellocq, Jorge Martin

Cinematography: Jaime De Casas

Editor: Enzo Albino

Art Director: Juan Alberto Soler

Music: Roberto Pradeaux

Assistant Director: Federico Camarillo, Giuseppe Esposito

Cast: Robert Hoffman (Alberto Monetti), Susan Scott (Marta Navarri) (Rafel), George (Luis)

Martin (Inspector Marquis), Annika Borras

(Sylvia Arrighi) and Ludo Angeli, her twin



Spanish press sheet for 'Death Carries a Cane'

water! Beatrice Profumo, Simon Andrew (Marco), Anna Liberio, Roata Torres, Cinzia Tamborini, Nanna Montagnani, Orietta Bessis, Oliviero Pulone, Salvatore Bologese (Pietro), Rodolfo Lotti, Carlo Conti, Luciano Rees, (Richard, Sylvia's boyfriend)

Rome. While waiting for her boyfriend Alberto at an observation point overlooking the city, Kitty peers through a binocular telescope and is shocked to see a woman being knifed to death by a black-clad figure. Initially, the police doubt her story but the woman's corpse is eventually discovered. A theatrical vendor who was near the scene of the crime is soon traced to death and a chain of murders is set in motion. The police deduce that the crimes are linked with those of two female dancers. Alberto becomes the main suspect and attempts to clear his name, however the killer continues to remove all those who could reveal his/her identity.

This is a breathtakingly macabre tale in which everyone loves each other suspiciously and seems to have a motive for murder. Robert Hoffman (A Black Veil For Lisa, Naked Girl Killed in Park, Spasmod) gets star billing here as Scott's boyfriend, not only does he have a limp like the killer, he just happens to spend his time stabbing murderers in preparation for a performance in an evil bar and, naturally, wears a black hat. Simon Andrew plays an obsessive film composer who is revealed to be violent... where have we heard that before? Even the police chief, who falls into a trap when he attempts to pick up Scott disguised as a prostitute, carries a sword. Unfortunately, as the only major character who obviously isn't the killer, talented Scott does little more than provide nudity and scream when necessary. Misbehaving as hell, this shallow exercise does have its moments and Federico Falla's violent incidents with enough sense to offset the lack of sense in the plot. The vendor's slashing of a dancing lady is strikingly presented, the murder of a dancer (sandwiched with a pillow before having her stomach's sacred point) is preceded by unconvincing shots from under her bed which represent the killer's point of view, and the torch in bloom in a green house is a barrage of quick edits and half-seen glimpses of the killer. The lawsuit is an extended sequence in which the amateur sleuth attempts to find clues at a dance academy. As usual, the killer's motives are patently unconvincing (even by the standards of the genre) and in view of the plethora of red herrings, who all have better incentives to kill, only serves to make that production seem even more cynical. Finally, the presence of a depend-



'Death Knocks Twice'

able genre composer like Morricone is rarely missed because Roberto Pregadio's pre-banned score, which incorporates the sound of a street organ, really grips in the nerves.

#### Videos:

Belgium and France: UVP. 36m 37s, slightly letterboxed, mediocre duplication as *Chances* comes out, one issue of *noir* with sleeve title *Death Knocks*.

Germany: IT Video Collection. 85m 37s, letter boxed with sleeve title *Mordkette Reader*.

France: Cine Video. 85m 37s, slightly letter boxed, French subtitles as *Death Knocks*.

Italy: Kino. 87m 15s as *Passi di donna su una linea di rosolo* as *Death Knocks*.

Japan: Sabi unknown as *Death Knocks*.

Cine: Portage. Filmaloe.

Sweden: Boreas. Letterboxed as *Death Knocks*.

USA: Wood. 85m 41s, full screen, large cent board box as *The Terminator*.

#### DEATH KNOCKS TWICE

La morte suona due volte

Bleeds Koder für den Mörder (Germany)

Blonde Bat For the Murderer (I)

Le mort sonne toujours deux fois (France)

Morte levoegel voor een moordenaar

(Belgium and Holland)

1969 Italy/Germany: Boreascolor. Bore.

Production Company: P.A.C. Productions Affili.

Cinematografia (Rome/Maria Film March).

Director: Harold Philip.

Story: Max Pierre Schaffer, Sergio Bertone.

Screenplay: Harold Philip, Sergio Bertone.

Mario Di Nardo.

Cinematography: Claudio Rocco.

Art Director: Giorgio Bini, Nicola Tamburro.

Editor: Alvaro Sag.

Musica: Piero Umiliani.

Assistant Director: Adriano Del Carlo, Mauro.

Scenaristi.

Cast: Dean Reed (Bob Martin), Felicia Testi.

(Francesca Villaverde), Leon Azzurri (Pace).

Carli (in Assoluto (Helen), Walter Fassi.

(Charles Hammer), Riccardo D'Amico.

(Amendola Locantelli), Mario Brega (Ricardo).

Werner, Helen Chavet (plagiato), Fern (Eulalia).

Bernard (in clero), Renato Baldini (in).

Silmon (in Teodoro Agnini), Antonette.

Ferris, Lanthano Calabrese, Tani Fellegry.

(Tommaso Fellegry), (Benny), Bruno Aru, (in).

(in) (in) (in) (in) (in) (in) (in) (in) (in) (in).

(in) (in) (in) (in) (in) (in) (in) (in) (in) (in).

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Dutch video sleeve, 'Death Knocks Twice'

Hunty Francesca Villaverde strangles Lina Sermoneta, the attractive young wife of a wealthy businessman, after they have made love on the beach. The murder is witnessed by two men who work for a local gangster. The lot set seems to acquire a valuable piece of property owned by the Villaverdes and soon begins to blackmail Francesca's wife's sister. Meanwhile, two employees of a detective agency, Peppino Geronzi and Bob Martin, are hired to investigate the murder. In the hope of embezzling Francesco's (who is revealed to have a history of mental illness) Martin's fellow Helen is roped into investigating as the daughter of a rich American. The tension builds within two unsympathetic individuals representing 'The Organization' become involved and Helen's life is placed in danger.

When is a murder not a murder? When the murders are a gaggle, of course. This intriguing premise opens *Death Knocks* but having witnessed its arrival so strongly the film soon begins to wander. Flirtily directed by Giovanni Harold Philip, the main body of the film is reminiscent of an old episode of *The Saint*, partly because the exotic locations are combined with intrigue, gorgeous girls and poorly choreographed fight scenes. But also because Dean Reed has a passing resemblance to Simon Templar. Having finally convinced himself that the matter how many victims he tortures up, an unmarked halo was never going to appear above Reed's head, it came as a real shock when the film suddenly transformed into *Laseria*. Midway through, a highly devoted assassin dog runs kilometers after assassins to save Simon Templar or Bob Martin, from the ravages of the mid-day sun. After this silliness any twist of the plot comes as no surprise. To be fair, *Death Knocks Twice* has some agreeable moments of twisted sensuality and the sight of youthful hunk Fabio Testi strangling nut-hungry Anna Riberio is deliciously repellent. The opening and closing ballads 'My Face and 'Un posto per un'addio' are also suitably creepily appealing.

#### Video:

Belgium and Holland: Van Gelo/Palmes Video \$19.98; full access as *Death Knocks Twice*. France: VPI Scherzo. Both as *Le mort serra toujours deux fois*. Italy: Center Video. As *La morte ha due volti*.

#### Soundtrack:

Italy: Cinevox LP with thirteen tracks, Easy Temp. Vol 3 CD. This compilation contains *Death*.

#### 'Death Laid an Egg'



#### 'Death Laid an Egg'

### DEATH LAID AN EGG

*Le mort se fait l'oeuf*

*Le mort a pondue un oeuf* (France)

*Le sadique de la chambre 24* (France, 16 mm)

Kuolemme Anna (Finland) video sleeve (rtd)

*A Curious Way to Love* (UK, theatrical vtd)

*Pluissat* (USA)

*Death Trap* (Informa English language rtd)

1957 Italy/France Eastmancolor 110m

Production Company: Roma

Screenplay/Dir: Gino Aurati (Roma/Les Films)

Conce: (Italy)

Director: Giulio Questi

Story and Screenplay: Giulio Questi, Franco

Arca

Queenatography: Dario Di Palma

Editor: Franco Arca

Art Director: Sergio Caravini

Music and Music Director: Bruno Maderna

Assistant Director: Mario Papp

Cast: Gina Lollobrigida (Anna), Jean Louis

Trintignant (Marco), Gino Aulio (Giuseppe), Jean

Sobieski (Mendel), Renato Romano (Luigi),

Giulio Donini (hotel manager), Clotilde Dal Cin

Monica Milei, Virginia Ariani, Aldo Biscardi,

Ugo Amaldi, Margherita Horvath, Sergio

Peippo, Giuliano Raffaelli, Donald Anderson

Giuseppe Serl, Lino Ferretti, Jean Roegat,

Barbara Pignatelli, Mario Giustardi, Lina De

Filippo

At a busy high-rise motel various guests are

seen in their rooms. In one, a middle-aged man

prepares to commit suicide and, in another, a

young man listens to the sound of a couple

having sex in the adjacent room. Hoping to

gain a view of the action he climbs out onto the

balcony and is shocked to see a woman being

sexed to death by a black gloved killer. The

murderer is Marco, who runs a completely

automated chicken farm with his ambitious

wife Anna. She is jealous of their personal

sexlife. Giulio Questi and suspects that her husband

is having an affair with the youthful beauty

to which he is seduced. Meanwhile, the young man who

witnessed the murder, turns out to be a public

agent assigned to work with Marco by an

association which seeks to promote poultry

Meanwhile, a peasant manages to breed wingless

and headless chickens to reduce costs and

increase profits. Marco rejects the mutations as

'monsters' and is impressed by Mondini's

schemes. Moreover he is also trying to kill his

wife.

Compelling, but seriously infuriating.

Questi's incredible film demands repeated

viewings and a major article to do it justice.

The stunning opening sequence is in itself, a

masterly creation. It is a rapidly edited montage

of images which contains the mundane bits of

everyday life with a briefly glimpsed 'sex in a

room' later revealed to be something quite dif-

ferent, but equally perverse. The influence of

nouveau-real French director Jean-Luc

Godeau is obvious, particularly during a brief,

sharply edited flashback which shows

Gabriella's parents killed in a *Weekend*-like

road accident, and there are also nods to

Buñuel (toaster in which bourgeois guests at a

party attempt to redefine themselves). The

revelling headless and wingless 'shalken' add a touch of pointed horror to the film, similar to the affect of the gruesome half-man, half-pig in Lindsay Anderson's *O Lucky Man*. By high lighting the violence of history filming, the film also proved to be ahead of its time. Bruno Mattei's deliriousness adds to its take with the extraordinary visuals, unfortunately it becomes intrusive after a while.

#### Video:

**Denmark:** DVD as *De dødsfeiden* with subtitle  
**Death Trap**  
**Finland:** United Film 85m 35s masked as  
**Death Laid an Egg** with title *Death Trap*  
**Greece:** AVC/Video Movies 86m 32s full  
screen, Greek subtitles as **Death Laid an Egg**.  
**Italy:** Technicolor 86m 34s (shots of chickens  
being strangled and avianated have been cut)  
as **La morte ha fatto l'uovo**.  
**Venezuela:** Thomas Video In English with  
Spanish subtitles as **Death Laid an Egg** with  
same title **Placer de la muerte**

#### Soundtrack:

Italy: Cinescop LP with thirteen tracks

### DEATH OCCURRED LAST NIGHT

*La morte risale a ieri sera*

*La mort remonte à hier soir* (France 'Death  
Occurred Last Evening')

*Das Grauen kam aus dem Nebel* (Germany  
'The Horror Comes Out of the Fog')

*Death Took Place Last Night* (USA)

1970 Italy/West Germany Technicolor

Eastmancolor 96m

Production Company: Lombard Film

(Militari/Pirella Göttinger/Reber/C.C.C.  
Filmkunst (Barto)

Director: Duccio Tessari

Producer: Giuseppe Tornatore

Story: Biagio Proietti, Duccio Tessari based on  
the novel 'L'innocente assassinio d'istinto' by  
Giorgio Boccardo

Screenplay: Biagio Proietti, Duccio Tessari with  
the collaboration of Arthur (Arno) Bruner

Cinematography: Lamberto Carini

Editor: Miro Motta

Art Director: Enrico Tavaglia

Music and Music Director: Gianni Ferlin

Assistant Director: Lonnie De Luca

Cost: Rolf Veltrop (America) Giorgio Frank

Woolf (Inspector) Oreste Lionetti, Barbara Tini

(Mascaroni) (Lambert's assistant) Gillian Bly

(Cassella) (Mascaroni's assistant) Eva Renzi (Gustaf) Gipi



*Death Walks in High Heels*

Rita (Selvatore, an informant), Beryl Cunningham (Mascaroni), Checco Rissone, Wilma Dasagrande (Cassella), Marco Marini, Nelly Zaccaro, Felice Marchesi, Renata De Stefano, Maria Grazia Sestini, Elsa Boni, Mariella Casazza, Gaetano D'Amico, Jack La Cava, Stefano D'Ottaviano, Renata Tavaglia.

Antonio Baragatti informs the police that his twenty-five-year-old daughter Daniela has disappeared from their apartment. Suspecting that the young woman may have been abducted for prostitution (she is physically normal but has the mental age of a small child), Inspector Lambert investigates further. He quizzes priests, prostitutes and their clients and discovers that the victim was kidnaped by two men and a woman. Meanwhile, Daniela's body is eventually found in a field. It emerges that the sabbat kidnappers sold the innocent woman as a sex object and then disposed of her when the investigation began. The discovery of the victim's teddy bear leads her father to the film *Death Occurred Last Night* has a unique story and a straightforward detective framework. There are no red herrings, plot twists or black-clad assassins. However, the motives and motives of the killers are as required within the genre. It is to Tessari's credit that,

despite the bleak possibilities offered by an investigation which focuses around women and brothers, he resists temptation and includes hardly any female nudity. Indeed the women's attention is focused on the perished corpse being made by the police and the grieving father - thereby allowing speculation as to who will reveal the truth first. The strong reel includes the over-reliable Frank Wolf as an off-beat police inspector, a youthful Gabriele Tinti (future husband of Laura Gemelli) as his sidekick and Beryl Cunningham (previously in *The Sweet Body of Deborah* and *The Weekend Murders*) as an alcoholic working girl. Gianni Ferlin contributes a 'romanticized' score which utilises several different musical styles and thoughtfully reveals the usual play of film techniques, namely repeating a drabby main theme via numerous variations.

#### Video:

Italy: Cinescop Home Video 92m 17s full screen, with a small CHV on screen logo as **La morte risale a ieri sera**. (Mascaroni) full screen as **La morte risale a ieri sera**

#### Soundtrack:

Italy: Cinescop LP with thirteen tracks

## DEATH STEPS IN THE DARK

*Passi di morte: perché nel buio* (Death Steps Last in the Dark)

*Death Steps* (Holland; video sleeve title)

*Passi di morte: en le second* (Spain)

*Dodakapan* (Sweden; video title)

1976: Italy/Greece: Technicolor Eastmancolor

54m

Production Company: Selena/R C R

Costume Designer: Berta/JP; Designer: (Spain)

Director: Maurice Pialoux

Story and Screenplay: Arpad de Rado, Maurice

Pialoux

Cinematography: Aldo Riso

Editor: Eugenio Albano

Art Director: Giovanni Prestakochi

Music: R. Ottolenghi

Assistant Director: Barbara Maimone

Cost: Loris/JP; Make: (Jeanette Menzelle)

Locations: Robert Webster (Jules; respect)

Vera Kravak (Jagad); Nino Maimone; Barbara

Serelli; (Irene; Maria; Alessandra Capucci)

Nazario Macis; Luigi Romano; Benito di

Palma; Sully Jennings

Luciano, an Italian journalist, is traveling on the Italian-Albanian express. When the train emerges from the darkness of a tunnel the passengers in his carriage are shocked to discover that a woman has been killed. The murder weapon in Luciano's envelope appears to refer to her as the main suspect. He sets out to

prove his innocence and catch the real culprit. Along the way he's helped by Ingrid, his Swedish girlfriend, and a petty criminal. Coming at the end of the main giallo cycle (by 1976 when such noir/affairs had switched to violent cap thrillers) this is an unconventional and unimpressive entry from Maurice Pialoux. Unfortunately *Death Steps in the Dark* takes no new steps itself, as the director borrows many filmic elements from his own *Death*.

*Carrie e Casa*, such as an extended sequence in which the amateur detectives break into a house. *Piaoux* includes a couple of extreme rear murders and a lesbian groping filmed in close-up, in the hope that these exploitative images will make up for the lack of ideas. Perhaps aware that they were hanging onto the coat tails of a *Sin-Tacchi* which needed some fresh looks, *Tenebre* was to be the super model the genre needed, the film makers' attempt to unnecessary attempts at sleazebag humor and a climactic unmasking which is laughably preposterous. On a final sour note, R. Ottolenghi's musical contribution is deliberately dark, linking the glossy veneer that clings to the essential thriller scores.

## Video:

Holland: Phoenix/Eagle 8. With 11s, letterboxed (except for opening credits) as *Death Steps in the Dark*.

Sweden: Saraceni as *Death Steps in the Dark*.

## Soundtrack:

Italy: Gatti Neri CD 'Murder For Pleasure: Sicily and Thriller Themes'; title theme  
Pentafestival CD - title theme

## DEATH WALKS IN HIGH HEELS

*Le morte cammina con i tacchi alti*

*Le morte cammina con taccon alto* (Spain)

*Nuits d'amour et d'apauvresse* (France)

*Le mort marche a talons hauts* (France; alternate title)

*Death Stalks in High Heels* (U.S.; theatrical title)

1967

1971 Italy/Spain: Technichrome; Cinemascope

105m

Production Company: Cinecompany

(Roma/IC C. Atlantea (Madrid))

Director: Luciano Ercoli

Producer: Alberto Fugazza, Luciano Ercoli

Story: Ernesto Gastaldi; May Velasco; Gino

Verdi

Screenplay: Ernesto Gastaldi; May Velasco

Cinematography: Fernando Aviles

Editor: Pedro Del Rey

Art Director: Giuseppe Scialoi

Music and Music Director: Stefano Caporali

Cost: Frank Wolf (Robert Marward); Susan

Scott (Vivian Navarro); (Nicola); Simon Andreu

(Michele Amato); Carlo Geronzi (Inspector)

Spanish press-book for 'Death Walks in High Heels'



Matthews), George Lorge) Ripard (Lenny), José Manuel Martín (Stout), Fabrizio Moroso (Benvenuto), Luciano Rossi (Malory), Claude Lange (Venezia Matthews), Rachela Pennino (Penny Parker).

On an overnight train, a man named Richard is stabbed to death. His daughter Nicole, a famous Parisienne stripper, is spared by the police about a cache of missing diamonds. Nicole lives with Michel, who is prone to violent fits of jealousy but she also has a devoted admirer, an English eye surgeon called Robert Matthews. Having been subjected to a series of threatening phone calls and physically assaulted in her bedroom by a masked stranger, Nicole leaves in a panic and takes refuge in Richard's arms. The pair travel to England but Michel follows, and a tangled web of intrigue and murder is enacted in a quiet coastal village.

**Death Walks in High Heels** overflows its wit, coarse and positively rivets in one of the genre's most certified storylines but somehow gets away with it, leaving the viewer scratching their head in disbelief whilst nonetheless entertained. Spoiled-out romances depict Susan Scott being terrorised by a masked intruder with piercing blue eyes, and her subsequent realisation that her shiny boyfriend Daniel Andrau is yet another villainous role; his blue contact lenses. The nightmare of being threatened by one's own sexual partner is a recurring theme in giallo, breeding a sleazy carnal in the bondage scene in which a hand-cuffed nymphomaniac pansies when she realises that the man besides her might be **The New York Ripper** and this film explores that fear masterfully. Moreover, **Death Walks** has a good cast of strolling players which includes genre gents Frank Wolff and Susan Scott, plus habitual red herring like Lucio Fulci's **Parano**... Jennifer The Ice Pick **Wife-Tied in the Dark** and Luciano Rossi **Be Sweet, So Dead Cry Out in Terror**. The English seaside locations also add a certain Hitchcockian quaintness to this foul play.

Italy: Creasoft Home Video - 100m 14s, full screen, good quality, with a tiny on-screen logo as **La morte cammina con i tacchi alti** (Spain: Video MGS - letterboxed as **La muerte cammina con tacon alto**).

## DEEP RED

**Profondo rosso**

**Les frissons de l'angoisse** (France 'The Shudder of Anguish')

**Rosso - Die Farbe des Blutes** (Germany 'Red - The Colour of Blood')

**Rosso - Farbe des Todes** (Germany alternate title: **Red - The Colour of Death**)

**Devil Remains in 'Deep Red'**



Such scenes from 'Deep Red'

**BloodLink** (Holland 'Blood Link / Scepter 2' (Japan)

**Rejo cenero** (Spain 'Dark Red')

**Deep Red - The Hitchcock Murders** (USA)

**The Hitchcock Murders** (USA)

**Le Signe dei denti a sciabolo** (The Sabre-Tooled Tiger pre-production title)

1975 Italy Eastmancolor Techniscope 125m

Production Company: Sede Spettacoli

Produttori: Rizzoli-Films

Quarieri: Sesto Argento

Produttore: Salvatore Argento

Story and Screenplay: Carlo Argento, Bernardino Zapponi

Cosmetography: Luigi Ravelleri

Editor: Franco Fracassi

Art Directors: Giuseppe Reizen, Maurizio Geronzi

Music: Giorgio Gendini and Gobbi

Assistant Director: Stefano Rossi

Cast: David Hemmings (Marcus Daly), Denis

Noslovski (Gianna Bruno), Gabriele Lavia (Carlo)

Carlo Calvino (Marta, Carlo's mother), Maria

Mari (Hilga Ulmann), Giacomo Maury (Professor

Giordano), Ena Pagni (Inspector Calabrone),

Nedara Elmi (Olga Rossi), Giuliana Calabrese

Amenda Righetti, Piero Mazzocchi (Barbi)

Fulvia Maggioni (Agent Morganti), Vittoria

Pavoni, Silvia Pirelli, Giuseppina Nappi

(Massima Ricci), Aldo Bonaventura (Carlo)

Robert, Liana Del Balzo, Leopoldo Marino, Piero Maraschi, Luciano Punt, Silvestre Punt, lo (Silvestre), Piero Vico (W agent), Tim (Tommasi) Fulgini (Jauponi), Attilio Debbio (Morini), Mario Scapone (man at psychiatric con- ference), Silvestre Baccaro (market seller), Giuseppe Onorato (baker)

At a peropsychotherapy conference, Helge Ulmann, a famous psychia- is shocked when she becomes aware there is a killer in the audi- torium. Terrified, she tells her colleague Professor Giordano that she will reveal the killer's identity to him the next day. That evening, while chatting with his drunken friend Carlo in the piazza outside his home, Marc Daly, an English pianist living in Rome, sees his downstairs neighbour, the apartment next py- clik, being burkured at her window. Marc rears up to the woman's apartment but by the time he reaches her she is already dead. The police arrive at the scene, swiftly followed by Gianna Bruno, a pushy reporter. Later, Marc is convinced that he has overlooked something important in Helge's hallway - something which seemed different - and begins his own investi- gation. Meanwhile, the killer almost kills all those who might reveal his/her identity. It hardly needs re stating, **Deep Red** is Argento's masterpiece and a definitive giallo

The story has echoes of the director's debut *The Bird with the Crystal Plume*, yet *Deep Red* is a more mature work which has considerably greater depth and power. It is almost as if Argento had taken stock of the explosion of grief which emanated from Italy during the early Seventies and decided that his, the maestro, would show his visitors how it should be done. While it is intriguing some of the classic giallo themes (such as a warped childhood experience leading to a disordered adult persona) the director confidently adds a further degree of complexity by incorporating some of Antares's traits into the narrative and by casting Hemmings. *Blow Ups* prize-giver. Consequently, the film reveals an attempt to present characters as more than mere ciphers and to question gender roles. There are a number of (interestingly) extended scenes involving Hemmings and Muscolini which add depth to their characters but, in the full Italian version, occasionally lapse into unnecessary humour. Similarly, Massimo and Carla indulge in more than one philosophical discussion about politics and the futility of human existence. Even minor characters, such as Carlos (gay bear), have more depth than the camp stereotypical figure Argento previously presented in *Four Pies*. The film is also more visually appealing than his previous work: every camera shot seems to have been considered in minute detail and there are some gorgeous compositions which, like the glass-fronted bar Massimo's parents seem to have come from a painting (in this case, one by Edward Hopper). Tracking shots effortlessly glide around the actors, the sets and the architecture, propelling the viewer into Massimo's living nightmare. The murders are more brutal and sadistic than those in his previous thrillers and are filmed with glowing relief. Point-of-view shots and the quickening pulse of Gaudin's superb Collier-sung score each time violence is instigated signal the director's insistence that the viewer stand by both an accomplice and a victim of the violence. You can almost feel the butcher's cleaver sinking into the unfortunate psycho and touch the shards of glass which became embedded in her neck, as the Amanda Bigatti's painful drowning in scalding hot bath water (the master made horrifyingly in *Kalifornia II*) and grimace when Gaudin's teeth are repeatedly smashed against a mantelpiece and a table. The murders and the weapons used are positively fetishised with seductive close-ups. Despite an occasional lapse - Massimo's prolonged attempt to seek the truth in the abandoned mansion could have been shorter and the medium's demise at her window is spoiled by an obvious dithering - *Deep Red* is a classic of its kind which deserves an arsenal of superlatives to do it justice.

#### Video:

Australia: 7 Keys, Forte - approx. 191m; Cinema Italia - approx. 121m, Italian language, English subtitles - as *Deep Red*.

Denmark: Tabat (unboxed) - approx. 96m, letterboxed as *Deep Red*.  
France: VHS - Gamma Collection; Jet Video.  
Germany: Video - full screen, German and Italian. All as *Le frasi del dr. Argento*.

Holland: label unknown - cut, letterboxed as *Deep Red*. Movies Select Video - 180m 27s, widescreen, English language with Dutch subtitles as *Deep Red*.

Italy: Demovideo - 121m 18s, letterboxed and music cuts abruptly as *Profondo rosso*, Montedison - as *Profondo rosso*.

Japan: Columbia Video - as *Profondo rosso*.  
Sweden: Boreas - cut, full screen as *Deep Red*.

UK: TechnoFlicker - 180m 22s, letterboxed as *Deep Red*, Redemation - 121m 89s, cut by 11 seconds with a BSCF '18' certificate version - a shot of two dogs fighting 16 seconds and a shot of a hand impaled on a needle (2 seconds), Italian language, full screen, English subtitles as *Profondo rosso*.

USA: Thorn EMI - cut, full screen as *The Hushers Murders*, Home Vision.

#### Laserdisc:

Japan: Columbia - approx. 105m, letterboxed,

SERENA GRANDI



# LE FOTO DI GIOIA

con DARIA NICOLODI - VANINI CORBELLINI - DAVID BRANDON  
GEORGE EASTMAN

con SABRINA SALERNO intitolato al "SABRINA" e con la partecipazione di CAPUCINE

Musica di SIMON BOSWELL

Una produzione DEVON FILM - DIANA FILM - MEDIA DISTRIBUZIONI - FILMES INTERNATIONAL  
NATIONAL CINEMATOGRAFICA

produttori esecutivi MARCO GRILLO SPINA - MASSIMO MANASSE

Regia di LAMBERTO BAVA

colore della TELECOLOR

DO NOT REPRODUCE  
IN ANY FORM

MEDIA  
ITALIA  
DISTRIBUZIONI

English language, Japanese subtitles as  
*Suspense 2*. Bears Entertainment: The Spectral  
Collection - Italian language with Japanese  
subtitles in a double box with *Suspense*.

#### DVD:

Japan: Culture Publications - Italian language as  
*Profondo rosso*.

#### Soundtrack:

Italy: Cineteca CD - Cineteca CD re-release of  
complete score. VNM Music CD - Music from  
Devon Argento's Horror Movies - compilation of  
themes performed by Claudio Simonini.  
USA: Giallo Allergy CD - on a double-cut with  
*Suspense*.



## DELIRIUM

**Delirio** (wides) (Hart Delirium)  
**Au-delà du cœur** (France: Beyond Desire)  
 1972 Italy. Color. 100 min.  
 Production Company: G.R.P. Cinematografica  
 Director: Ralph Brown (Pierluigi Polizzi)  
 Producer: Mario Mattioli  
 Story and Screenplay: Renato Polizzi  
 Cinematography: Ugo Bruni  
 Editor: Osilio Colagel  
 Music: Gianfranco Reverberi  
 Cast: Mickey Hargitay (Professor Herbert Lytack), Rita Calderoni (Micaela/Maria Lytack, Herbert's wife), Rocco (unnamed assassin) (Suspector Edwards), Carmen Young (Maria the nurse), Tania (Gianna) Cimarrone (John Leroy), Krysta Barrymore (Liaquero), William Davis (pathologist), Kato Kardinak (Miss Hurnsby), Stefano Opatolano (bartender), Steffi Stefan (Lytack's student)

England. Doctor Herbert Lytack, a criminal psychologist, offers a young woman a lift to a nightclub. When she rejects his advances, he shows his teeth and leads her to death in a shallow river. Later, his wife Maria discovers her husband's bloodstained shirt. A young woman is strangled to death in a red telephone box while Lytack is still evading the police. Clearly, he is not the killer this time. An identity parade is arranged and Lytack assassinates a small time thief. The psychologist informs the police that he can predict when the next murder will occur and a trap is laid. Miss Heinrich, a friend of the Lytacks, acts as a decoy for the police by dressing up as a prostitute. Unfortunately, a real groper tries who was providing his wife's beauty is killed. Miss Heinrich recognises the murder weapon as Herbert's knife and calls his wife with blackmail in mind. She soon receives a visit from a killer who whips and strangles her to death.

**Delirium** is a classic low budget, sleazy film which offers the viewer a few drooping berries of sexual violence. Director Polizzi has no qualms about revealing in the sadistic images his disports in one outrageous scene the mystery wife whips and actually masturbates one of his naked female victims with a black-gloved hand before strangling her! Some girls attempt to confuse the viewer by having two killers, but

**Delirium** manages to supply them by having three. For although it is obvious from the outset that Lytack, the psycho psychologist, has an uncontrollable bloodlust, Hargitay attempts to make it unclear who is carrying out a spate of complementary killings. And as if the intent of these killers were not enough, the film adds another some odd nightmarish sequences which show Lytack making up for

# delirium



Renzo Polizzi's 'Delirium'

his impotence by abusing and torturing sadist women in his cellar. The above synopsis may surprise readers who have seen the version of the film which the director re-edited for the US market at the behest of its American distributors. The original story (unconventionally) takes place in England, but for the Stateside release Polizzi added some poorly thought-out flashbacks to explain Lytack's actions while removing shots of British buildings. A comparison of the European and American releases reveals other more curious differences. Although the graphic sexual sadism is toned down in the US version, it adds two extra murder scenes not present in the European edit. Lytack strangles one of his female students and suffocates his niece. The psychologist's demise at the climax is also completely different: in the European version he expires in his cellar following a bloody battle with his spouse and her lesbian lover, while in the US version he is even tried to strangle a police inspector and is eventually gunned down in slow motion as he is finally shown through the cop's open eyes reveal the whole story to have been the delirious nightmare of a living man! But both versions have a great score and curious cast members. Manfred McEckel has drawn attention to Argento's ground-breaking use of symphonic pounding rock whenever there is a hint of violence in **Deep Red**. But transatlantic touch-sense Polizzi had spotted the extreme violence between screen violence and pulpy movie rock three years previously, when he engaged

the aptly-named Gianfranco Reverberi to send audiences into **Delirium** with a brain rears characterized by wild guitars and groovy organ twiddling. Although he clearly has limited singing ability, Mickey Hargitay ('The Crimson Enchantress' in **The Bleeding Pit of Horror**) is unforgettable as the lead psychotic, alternating between civility and manic glee whenever he murders his victims. The only bad bawling, a party criminal, is played by Tero Giesecke. The actor-director with a talent to match his director five times the gave the world his first major

**Reflections in Black** and a **Death Wish** inspired newspaper called **Death Watch**. And whether reporting with her mouth agape at torturing her maid, Rita Calderoni, Polizzi's regular female sexual magnet, given a splendidly over-the-top eye-rolling performance.

### Video:

France: MCM. 50m 34c, slightly inflated sound, unimpaired, referee print, with super-imposed title **Au-delà du cœur**.

Holland: Empire. 53m 14c, full screen. Dutch subtitles, good quality print as **Delirio**. Italy: Cinema Hobby Video as **Delirio** (cable) (a hyperactive 1970 release!). USA: Academy - as **Delirium**.

### Soundtrack:

Italy: Gato Roto CD. 'Murder For Pleasure' (Gato and Thelma Thelma), the delirious (wouldn't murder theme) (complete with victim's screams) and casting billed.

Quick video also for Lamberto Bava's **'Delirium'**





## DELIRIUM

*The Photo of Gioia* (Photo of Gioia)

Das unheimliche Auge (Germany) The Uncanny Eye

'82 Italy Eastmancolor Technicolor Dolby Stereo 82m

Production Company: Decca Film S.r.l./Devon Film S.r.l./Medusa Distribution/International Cinematografica/Infinita International in association with Reteitalia S.p.A.

Director: Lamberto Bava

Executive Producer: Marco Grillo Spina, Massimo Masiani

Screenplay: Luciano Martino

Photography: Giancarlo Clerici, Daniele Scoppa Cinematography: Giancarlo Clerici

Editor: Mauro Bonanni

Art Director: Antonello Gialini

Music: Gianni Rossini

Assistant Director: Roberto Palmieri

Cast: Serena Grandi (Fraggoli) (Gioia/Gioia), Carol Nussloch (Fraggoli), Yvonne Corbelli (Reid), David Brandon (Roberto) a photographer, George Cadman (Luigi Mantovani) (Alca)

Burns - Katya Mikhailov, Karl Zinny (Mark)

Dei Salerni, Salena Salerna (Sabrina)

Gianni (Vivian), Landina Patricia Lussolo

Dei D. Savini, Beatrice Knight, Gianni Frenco

Marco Soder, Pamela Pagni, Giulio Mazzanti

Bava, a former porno actress, model and now the owner of a film magazine called *Furoret* is seated on the phone by a wheelchair-bound teenager called Mark. After a broken error at her place with one of the models is exposed to death with a patch of a blonde woman, Gioia is started in the murder by seeing Mark, but when she investigates, the story has vanished from her remembering pool, and she concludes it was one of her psychic senses. However, the killer sends a macabre photo of the victim to Gioia and her corpse is later found in a realistic fashion. Then, Gioia's brother takes a model called Sabrina back to his studio but finds that he cannot perform. Sabrina is later killed along with the murder reveals a swarm of bees in her apartment. And his girlfriend is then killed in an empty apartment where Roberto, a photographer, seems to be the obvious suspect.

Despite a few flashes of inspired mayhem, this intricately conceived attempt to add horror mappings to a classic murder mystery plot in 1982 hope that the mix it applied to the kind of horror evidence which lapped on. Lamberto Bava's *Delirium*. The novelty of having the female victim made-up to appear as they might look from the killer's warped perspective is an intriguing idea but the resulting imagery

merely looks silly, prompting complete puzzlement or even derision from the audience. Although the film includes some minor warm-ups of stylish camerawork, Bava resorts to over-used red and blue filters to add atmosphere, but both work best when filmed in natural light, and the director had already proved that he could do better with the excellent *A Blade in the Dark* and *You'll Die At Midnight*. Nevertheless, the confrontations between Gioia, twirling in her white under wear and the blood-palming killer is pleasingly atmospheric. Screen Bava's main title theme is agreeable if you are in a charitable mood, but some of the Argento-influenced soft metal which accompanies the action is awful and some scenes very dated.

### Video:

Reliquary Video Co. 89m 44s, very slightly letterboxed, French language, washed out colour as *Delirium*

French: Arcorati/Debi 100m as *Delirium*

Germany: New Vision - 89m 40s, full screen as *Das Unheimliche Auge*

Glasgow: IFC Video/Medusa Video - 89m 44s full screen English language. Great subtle dark thriller, good sound quality as *Delirium*

Italy: AVO Film - as *Le foto di Gioia*

Japan: Tebei unknown - approx. 94m, letterboxed

### Soundtrack:

Italy: Decca Records LP

## DELITTI

(Crimes)

'78 Italy Augustan color 100m

Production Company: II Meccanica nuova d'Italia

Director: Giovanni Lini

Story: Based on Henry Bequa's play 'La Penelope'

Screenplay: Giovanna Lini

Cinematography: Giancarlo Pizzano

Editor: Gianfranco Arcorati

Art Director: Valentino Grimaldi

Music: Guido and Massimo De Angelis

Cast: Serena Grandi (Fraggoli) (Gioia/Gioia), Carol Nussloch (Fraggoli), Yvonne Corbelli (Reid), David Brandon (Roberto) a photographer, George Cadman (Luigi Mantovani) (Alca)

Burns - Katya Mikhailov, Karl Zinny (Mark)

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Assistant Director: Roberto Palmieri

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Marco Soder, Pamela Pagni, Giulio Mazzanti

aspect of this bottom-of-the-barrel story are the 'special effects' which occur in the aftermath of each killing. By the end of the *Pina 9 From Outer Space* it finally becomes clear that the hideous multi-colored plasticine make-up creations on show are supposed to represent the victims' heads buried inside out as a result of a highly adverse chemical reaction to super venom. Other lowlights include a stunningly start-led hearing scene which shows a woman showing the police from a cell box. A seemingly sinister figure approaches and removes his coat - then begins break dancing! On a final sad note, the score is filched from *A Blade in the Dark*.

## DELITTI E PROFUMI

(Crimes and Perfume)

'88 Italy Kaskas Telecolor 89m

Production Company: Reteitalia S.p.A./Numero Uno International S.r.l.

Director: Vittorio De Sisti

Producer: Claudio Bonivento

Story: Create De Foresta, Franco Ferrai based on 'Scienze' by Carlo Alberto Biondesi Create De Foresta

Screenplay: Franco Ferrai, Create De Foresta, Franco Ferrai

Cinematography: Beppe Meccan

Art Director: Egidio Spagnoli

Editor: Claudio Di Meo

Music: Umberto Smaila

Special Effects: Paolo and Roberto Roli

Assistant Director: Roberto Tatti

Cast: Jerry Calia (Eddie), Umberto Smaila

(vice Inspector Tuvelli), Simona Biondesi, Maria Vito, Nina Seldoni, Silvia Anichini

Eva Grimaldi (Giacca), Luciano Lanza (Della Ravea) (Bianchi), Maria Vito, Gennaro Biondesi, Antonio De Leo, Gianni Franco

Murri, Francesco Giardini, Renato Murri, Neville Novelli, Giuseppe Terrenove

Giuseppe Terrenove

Eddie, a private detective employed by the owner of a shopping mall, investigates a series of murders in which the female victims are burnt alive when the female perfume they are wearing is exposed to heat. It transpires that the killer is seeking revenge as a group of girls who refused a designer who was disfigured by chemicals in a seaside accident. Eddie uses a computer package designed to help women choose cosmetics to identify the culprit.

This spoof has an amusing opening scene in



which point-of-view shots allow the viewer to advance upon a group of unsuspecting female shoppers. However, instead of a killer the unseen force set to kill a (typically Italian) serial bottom snitch! The rest of the film never lives up to the promise of this simple visual gag, although the many murders are done well enough for those who appreciate sick camp humour (in one scene, a bride in full wedding gown goes up in flames). One might have expected more from Argento collaborator Franco Ferrini, who co-wrote this comedy, until you remember he was responsible for the 'social realist' giallo *Caravaggio di una scemenza*. Both films show the same component, Umberto Lenzi, who turns in an awful racket here which sounds like watered down *Quinto* or *Rosetta*. Eva Grimaldi has a cameo appearance as a Marilyn Monroe blonde who ignites while cavorting in front of her date's car headlights, and even Tisa Furla makes a very brief appearance in a (soft) porno video clip. Director De Sica's previous involvement with the genre was second look director for *Who Saw Her Die?*

#### Video

Italy: Parlo Video. 85m 15a, full screen as *Dall'alto a profumato*

### IL DELITTO DI VIA MONTI PARIGI

(The Crime on Via Monti Paris)

**Detective per caso** (shooting title 'Detective by Chance')

1987 Italy Kodak 35mm  
Production Company  
Director Antonio Bonifacio  
Story Antonio Bonifacio, Daniele Stoppo  
Screenplay Daniele Stoppo  
Cinematography Silvano Tessitore  
Editor Adriano Tagliavia  
Art Director and Costumes Alessandro Bertinaglia  
Music Agostino  
Assistant Director Cesare Scovell  
Cast Luca Laurenti (Mirtol), Veronica Logan (Rita), Katerina Naeveva (Irene Grimaldi), Salvatore Merino (Carlo), Giovanni Vassallo (Piero Azevold), Antonella Murru (Rita), Francesco Bonifacio (Alessio), Mica Benedetta (Sera), Gianni Pellegrino (Inspector Merle), Ivano De Martino (Assistant Inspector Angel), Raffaele Venturi (Assistant Luigi), Annodamo (bar waitress), Sonia Topazio (Gianna), Rossella Monico (Nicola Grimaldi)

A man and a woman are making passionate love on a bed. The men is suddenly apprehended by an assailant with a leather belt and the woman is seemingly compliant with the act of violence.

In order to make ends meet, Mirko, a university student, has set himself up as a private investigator. Benito Grimaldi, a suspicious husband, hires Mirko to keep an eye on his stammering wife Vera. When her car breaks down the private eye cannot resist giving her a lift and they soon end up in bed together. However, when Mirko Grimaldi turns up at his office for more see, someone photographs their encounter. The private eye is lured to the Grimaldi's house but finds a dead man in the swimming pool and the police at the garden gate. Naturally, he is their main suspect and is forced to escape in order to reveal the truth.

This darkly thriller incorporates references to *Film Noir* with the top aspects of today's Italian culture (Vita Monto Paris) is a trendy street full of fashionable residences while the film's risk soundtrack incorporates break beats and world music. This is a *Nirvana* film, no mistake, and those who cannot allow themselves to look beyond the golden age of giallo will doubtless be disappointed. Once the viewer is drawn in by the surprising depth of characterisation and the mystery surrounding the opening murder, anger invasions such as the unlikely private eye's habit of playing with a musical xylo and his adoption of female guise to avoid the police can be overlooked. Individual details which give

the film its own character, such as the male lead taking advice from his daughter, his friendly association with his ex-wife's new partner, and his date active graffiti-covered, multi-coloured affixes are further reasons to give it a look. Oh, and Katerina Naeveva, so memorable in *Toto* *Bressi*. **The Voyeur**, points convincingly as the irresistible female finale.

#### Video

Italy: BMG Video. 80m slight black bars as *Il delitto di Via Monti Parigi*

### DELITTO CARNALE

(Carnal Crime)

1982 Italy Telescopio scope 35mm  
Production Company A.F.C. Cinematografica  
Director Cesare Canevari  
Producer Antonio Barbaudi  
Story Aldo Grillo  
Screenplay Cesare Canevari, Fulvio Riccardi  
Editor Francesco Barbaudi  
Art Director and Costumes Lorenza Palmieri  
Music Muro Uba  
Assistant Director Ennio Tardito  
Cast Marc Porel, Sonia Diano, Fulvio Riccardi

Moana Pozzi, Dora Fumai, Dany and Silvana, Rosa Felton, Angela Minerva, Pippa Volpin, Barbara Magnoli, Nico Salerno, Vanni Marsassi, Tony Raccosta

The owner of a secluded country hotel on the Adriatic coast dies in mysterious circumstances. Everyone gets very drunk at a party and various sexual encounters ensue. But there's a black gloved killer on the prowl and the night before the fatalist, two women are killed.

Director Cesare Canevari's entry into the field of *Artepocration*. **The Gorgona's Last Orgy** was more stylish than the other camp offerings however *Delitto carnale* is a weak, second-hand addition to the giallo genre. The kitschy setting, garish colours, close-ups of eyes and lips, wild screams and odd camera angles recall *Il vizio*. **Five Dollars for an August Moon**, though the cheap production values are more akin to one of *Jesus Franco's* efforts. The murders are so poorly presented you may be left wondering whether Canevari had been letting the *giallo* as much as the on-screen characters fit for most of the movie. Futura hardcore queen Moana Pozzi is featured in a very lesbian scene.



**THE DEVIL WITH TEN FACES**

CAROL BAKER - GEORGE HILTON

**FLETCHER  
VIDEO**

Colour  
Running Time  
93 mins.  
**THRILLER**  
Category 'X'

which later prompted some unimpressive rhythmic mix together a tedious version of *Believe* seemed to survive on the back of Bushnell's popularity.

**Video**  
 Sony: Kinet 83m 35c soft version, label  
 Jenson: 83m 57c, heavily re-edited hard-core  
 version. Both on *Dolby stereo*.

## THE DEVIL WITH SEVEN

### FACES

*A diavolo a sette facce*

*Le diable a sept visages* (French)

*The Devil with Seven Faces* (Bloody Mary)

*Nights of Terror* (UK video re-title)

1971 Italy Eastmancolor, colors LV Lucarno

100m 1.85m

Production Company: Cine Emissioni

Director: Duccio Civinini

Screenplay: Tito Gatti, Duccio Civinini

Cinematography: Walter Chiavari

Music: Mauro Cordis

Costume Designer: Giorgio Fontiglione

Music: Stefano Cipriani

Cast: George Hilton (Tony Stone), Derrill Baker

Julia Harrison and Mary Hutton, her twin

Laura Loni (Margherita), Luciana Pagnani

Steve Hunter, an ex-convict investigator

Denise Vaghe (Laura Marlowe), Franco Ressel

Inspector Rinaldi, Carlo Mazzuca, Gianni

Pucini, Roberto Nassari, Mela Scotti, Ivana

Steno, John, a kidnapper, Stephen Boyd

(Dave Barton)

Remember: Julia Harrison, a translator is

stalked by a mysterious man. She subsequently

marries Dave Barton, her lawyer, that her stan-

der twin Mary has contacted her from London

because her life is being threatened. Devil's

friend Tony, a racing driver, sends Julia from

being kidnapped and the pair are later attacked

by two thugs. In the shoot out which ensues a

small neuroscientist is killed so Tony arranges

for Julia to be housed in an apartment owned by

an old lady. That night, she is terrified by

strange noises from the attic and discovers the

owner's corpse. Tony reappears and she

learns. An insurance investigator informs Barton

that Julia's sister apparently stole a million

pound diamond from a Maltese. Mary a hair-

dresser and Tony was an accomplice but she double

crossed him and made off with the gem for

herself. Meanwhile, an old associate of Tony's

was coincidentally a New York diamond dealer.

End of

This crime thriller has giallo twists woven

throughout its sinuous plot. Baker once again

plays a seemingly innocent woman terrorised

by sinister villains or ambiguous individuals

and turns out to be nothing less than *Penelope A*

*Devil Face To Kill* *The Fourth Victim*

etc. Stephen Boyd, the star of *Love Is a*

*War* is a lawyer whose motives are constantly

being questioned by the police and the view

of Boyd's career was on the slide in the early

Seventies. This was also in minor psycho pic

*Red Heat* and *Terror and Martyr* but this is

one of his better roles. The film includes some

solid moments, such as Baker being

murdered by a man in a gorilla mask brandish-

ing a large knife in a great role played by a

work colleague - very likely. And although the

theme is an old and a classic: a woman

resembling *Mimi of the Stone Women* is re-

peatedly effective. The Amsterdam locations

would have been put to better use. Surprisingly, a

twisting tale to London is never before you

which it still leaves the viewer wondering why

her husband. However, a car chase is

reduced to a flop by the use of speeded up

film. Nevertheless, the scenes where Baker

discovers an old woman's body in the attic or is

slowly drowning in the bath provide the requisite

thrills. Long serving director Gervasio turned his

hand to any genre from early cinema to

pornography and matter racing pic. In

general terms *The Devil with Seven Faces* is

a mix of the best and the worst of the emigra-

tion films played by Baker. Boyd and Hilton

combined with the presence of genre regulars



such as Pagnani and Ressel provide reason  
 alone to give this Devil a spin.

**Video**  
 France: Universal Video, Soco Video - as *Le*  
*diavolo a sept visages*  
 Hulton: Hulton - as *The Devil with Seven*  
*Faces*  
 UK: Rastar - 87m 15c, letterboxed as *The*  
*Devil with Seven Faces* Movie Mega: 87m  
 15c, letterboxed with superimposed on screen  
 title *Nights of Terror*

## DON'T LOOK NOW

*A Venetian... in Dandolo's room*

(In Venice - a Shocking Red Screen)

*Red Check* (Denmark - Red Check)

*Ne vasa raturanae* (France - No Return

For You)

*Wenn die Gendarmen Treuer Stehen* (Germany

Wenn die Gendarmen Treuer Stehen)

*No More Victims* (Hungary)

*Agosto Inverno* (Italy - August)

1973 UK: York Television 115m

Production Company: Ciné Productions  
 (London/Edinburgh Film (Roma)  
 Director: Nicolas Roeg  
 Producer: Peter Katz  
 Story: based on a story by Daphne du Maurier  
 Screenplay: Allen Scott, Chris Bryant  
 Cinematography: Anthony Richmond  
 Editor: Greville Clifford  
 Art Director: Giovanni Socoli  
 Music: Pino Donaggio  
 Music Director: Giampaolo Bonaldi  
 Cast: Julie Christie (Laura Bontini), Donald  
 Sutherland (John Bontini), Henry Mason  
 (Michael), Celia Morgan (Mandy), Massimo  
 Sestini (Albert Bontini), Renato Scarpa  
 (Inspector Lough), Giorgio Tordini (workman)  
 Leopoldo Trieste (hotel manager), David Tree  
 (Anthony Sabatini), Ann Rys (Mandy Bontini)  
 Nicholas Ray (Anthony Bontini), Stuart  
 Williams (Dr. Bontini), Bruno Cabanes  
 (Detective Sabatini), Adalberto Poma (owner)

Having been traumatised by the accidental  
 death of their little daughter for which they feel  
 responsible, John and Laura Bontini travel to  
 Venice off season in December. An expert in



marionette. John has been exorcised to carry out work on an ancient church and it seems that the change of locale is helping them to cope with their tragedy. However, the couple are disconcerted when a blind medium seems to have a message from the deceased child. Meanwhile, a killer is stalking the streets and alleyways of Venice, and the Bressans become drawn into a terrifying series of inexplicable events which can only lead to tragedy. Former cameraman Greg makes superb use of the beautiful Venetian architecture to create a genuinely individual and readable example of cinema at its finest. The dazzling use of such lighting is not only impressive to the eye but each fragment of visual information builds, shattering glass, red motifs, defenestration is

the composition and creates a really fascinating atmosphere. There are outstanding performances from the entire cast and the obvious chemistry between Christie and Sutherland makes the proceedings more involving. Their passionate sexual encounter which made the film a sexual thriller at the time of its release signifies a physical and mental release because it's the first time the couple have been able to make love since the tragic death of their daughter. The revelatory scenes in which Sutherland's character is stalked through alleyways and ensnared by a mysterious red dwarf are genuinely chilling.

**Video:**  
France: EMI Video  
Holland: EMI Video  
Hungary: Moka  
Italy: Skop on Home Video - as *A Venezia... un diavolo rosso shocking*  
Portugal: Lusomundo - with sleeve title *Aquela Insana em Venice*  
UK: EMI - 16mm 32x full screen as *Don't Look New*, Warner Home Video - full screen as *Don't Look New*  
USA: Paramount - as *Don't Look New*

**Laserdisc:**  
USA: Paramount - uncut full screen as *Don't Look New*

## DON'T TORTURE A DUCKLING

**Non of suspense on Paperino** (Don't Torture a Duckling) In Italy, Donald Duck is called Paperino.  
**Fantasma** (Italy: alternate title 'Fantasma')  
**Woodoo** (Denmark: 'Voodoo')  
**La lunga nuit de l'exorcisme** (France: 'The Long Night of Exorcism')  
**Furor infernale** (France: video re title 'Mandrill's Fury')  
**Angosto de silencio** (Spain: 'Silent Anguish') 1972 Italy Technicolor Techniscope 116m Production Company Medusa Film (Rome) Director: Lucio Fulci Producer: Renato Laiba

**Story:** Lucio Fulci, Roberto Gennaro  
**Screenplay:** Lucio Fulci, Roberto Gennaro  
**Costume Designer:** Sergio D'Offici  
**Editor:** Orietta Malvasi  
**Art Director:** Pierluigi Berli  
**Music:** Ruz Gattani  
**Assistant Director:** Francesco Conny  
**Cast:** Pamela Biles (Marlene), Barbara Bouchet (Patricia), Tomas Milian (Andrea Martelli, a journalist), Ines Paoa (Dora Annalisa Avallone, Don Alberto's mother), Massimo Pini (Don Alberto Avallone, a priest), George Whelan (Dad Rocca), Vito Passeri (Giuseppe), Antonello Caporin (Aldrovico in Carabinieri), Ugo D'Aleone (Carabinieri), Virginia Gonzalo (public prosecutor), Renzo Marfisi, Linda Ron (Renzo La Cava), Bruno Rattazzi, Andrea Aureli (Senor La Cava), Bruno Andreu, Franco Belloc (Senor Savino, Michele's friend)  
**Uncredited Cast:** Giulio Guercini (Meno), Janis Berthe (police lieutenant)

In a small mountain town in Sicily's Sicily, someone is murdering boys in their early teens. Marlene, a woman who claims to be a witch, is seen supposedly smothering the skeleton of a baby and sticking pins into wax effigies. However, the authorities initially dismiss Giuseppe, who is mentally deficient, because he made a feeble attempt to profit from the disappearance of one of the boys and walked right into their trap. Andrea Martelli, a quick-witted journalist from Milan, arrives to cover the murders and immediately begins to question the authorities' assumptions. He finds two potential suspects: Don Alberto, the local priest with a long-standing occult attitude, and Patrice, a sexually-provocative young woman with a drug problem. In the face of incompetence by the local police and the Carabinieri, Martelli begins to investigate the crimes himself. As well as its unusual and rather misleading title, *Don't Torture a Duckling* offers a very individual variation on generic themes. The fact that the killers' victims are all pubescent kids makes this film set its as attempt at a new kind of murder mystery. Marlene's attempt to reveal a twisted individual whose sense of reality has



FLORINDA RUSSAN - BARBARA BOUCHET - HANG POKEL - TOMAS MILIAN - INES PAOAS - GEORGE WELSON



# ANGUSTIA DE SILENCIO



Embalmer paid by over 200 love killings about the cause, loss of innocence. Nevertheless, it may satisfy certain conventions such as trying to reveal the almost with (obvious) red hair. The film's relative obscurity is probably due to the lack of screaming semi-nude female victims (most basic ketchup also left) and how quickly Falcio's career had deteriorated by the time this flashing sex woman was his pleasure in *The New York Report*. It's a shame that attention is repeatedly focused on the director's more respectable works, such as *The Beyond* (because *Duckling* is one of his most accomplished achievements). The film's main planning, thanks to Sergio G. Offici's enthralling photography in murder in woods and moving in landscapes (initially sparsely, some groups which place the viewer right in the action especially during the interrogation of suspects) and the rural locations (the concrete highway which snakes its way across the barren landscape is a lasting image). The director's obvious penchant for death and sex is evidenced (as periodically may) when whipping sequences (graphic shots of the killer's hand something inside the side of a cliff but a few pale images aside in efforts like *Magnum's* *Exorcist*, those alarming nights are played with a contextual framework, rendering them even more effective. A solid cast: Bolan Bouchet and Wilson are uniformly excellent in their roles which require them to act, making the film out more inferior exercises. Debate about the film's gothic stance, basically whether it attempts to condemn or understand the phenomenon of the rustic community, has detracted from its powerful imagery and surprising entertainment value. Seek this one out.

**Video:**  
Sergio G. Offici, as *Furber's* *reunions*  
Cinema: Rialto 90m 23s, letterboxed as *Reunions*  
H/W: VHS, VHS Film 'As Dada du Real'  
Collection: Both in *Le langage sans de l'exorcisme*  
Cinema: Video: Alan, as *Don't Torture a Duckling*  
H/W: Sunlit - 50m 50s, letterboxed at 1.71:1. Dutch subtitles, VHS 50m 43s, letterboxed at 1.71:1. Both releases as *Don't Torture a Duckling*  
Japan: Video: Introspect, English (in 1.71:1). Japanese subtitles as *Don't Torture a Duckling*

**Soundtrack:**  
Italy: Raim Records CD on a double bill with *La morte* (1971)

## THE DOUBLE

**La coproieure**  
**Lea Invernizzi** (Germany)  
1971. Italy. Eastmancolor. Technicolor. 84m.  
Production Company: Claudio Cinematografica S.r.l. (Rome)  
Director: Romano Gualman (Romano Gualman)  
Producer: Carlo Medini  
Story: Saula Scarpini based on the novel 'La coproieure' by Laura Baggett  
Screenplay: Alessandro Gualman, Saula Scarpini  
Editor: Carlo Ravi  
Cinematography: Carlo Carlini  
Art Director: Antonio Virelli  
Music: Armando Trovajoli  
Assistant Director: Monica Fatti  
Cast: Eva D'Amico (as Invernizzi), Jean Sorel (Romy), Lucio Eder (Mons. Tassari), Ettore Trevisani (Roger), Maria Tola (Sergio Dore), Tiziana Bonfanti, Antonia Pardoletti (Pardoletti), Bruno Bianchi, Giacomo Rinaldi, (Romy's brother), Pupa (Giovanni De Luca brother-in-law)

A young man is shot by an older man in an underground car park. His recent experiences flash before him as he desperately tries to understand why he came to be lying in a pool of his own blood. He is Frank, a self-confessed loafer who dabbles in architecture but is content to live off his father's allowance. While not playing in Morocco with Luca, a fortuitous student year-old, her attractive mother, Nora, comes to visit. Frank immediately switches from being passive over his girlfriend's interest in Golda, a young American traveller, to a raw pain in her mother. Compelled to act, he forces himself upon her and they have passionate sex. Once the heat of the moment has worn off, Frank is wrecked with guilt and Nora angrily denounces him. Unfortunately, the dreaming architect is still obsessed and follows her back to Rome. As his fervent imagination gets the better of him, Frank becomes convinced that Nora and Golda, the young American, are seeing each other. Eddie contacts him from Rome's apartment and Frank rises over, only to find the young man dead. Believing that Nora has killed him, and in order to protect her, Frank removes all traces of the murder and disposes of the body. Unfortunately, it soon transpires that Nora is not even in Rome! So who killed Eddie and why?

Every once in a while an undesired film arrives and restores faith in the kind of genre cinema outsiders of the book admire. *The Double* is such a film. Even as the opening

credits unspool to the dulcet sound of Nino Rota's sweet voice (over another of Trovajoli's excellent early listening voices, it is obvious that the film is going to be a delight). Gualman's camera, positioned on the front of Romy's Car, inside the protagonist's fateful journey towards his exceptional while the streets of Rome slip by just as Romy's recent life is about to slip by. Although initially fragmented, the film's narrative gradually pieces together the occasional scenes which ceased from the mythical male protagonist (and not one!) to become involved in sexual indiscretions and murder and bring upon himself the wrath of an equally obsessive lover. Unfortunately, it would require an essay in Italian why this film intrigues and then captures the viewer. Having previously contributed the serviceable but far from sensational *The Sweet Body of Deborah*, Gualman obviously realised he had some superior material to work with because he pulls out all the stops visually and delivers some great performances from Anna Bonaiuto and Sergio Tassari (and a handsome face who plays love with his real daughter). The sexual transgressions between various individuals in the 'mystery' scenes - Sergio Tassari, Maria Tola and Sergio Dore also deserve a mention as excellently observed and portrayed. In the prevailing onslaught of damaged menaces and greedy inheritance seekers, *The Double* is also a wonderful reminder of the extent to which good old cinema provides a motive for murder in many guises.

**Video:**  
Germany: label unknown, as *Love Inverno*  
France: VCI 14m 14s, full screen glossy print as *The Double*

## THE EMBALMER

**Il maestro di Venezia** (The Master of Venice)  
**Le maestro di Venezia** (France)  
1984. Italy. Black and white. 85m.  
Production Company: Gaudiosi Film  
Director: Dino Tavella  
Producer: Antonio Walter  
Story: Dino Tavella based on an idea by Antonio Walter  
Screenplay: Antonio Walter, Giovanni Sartoris  
Music: Paolo Lombardo, Dino Tavella  
Cinematography: Mario Penafiel  
Editor: Giovanni Sartoris, Massimo  
Art Director: Giuseppe Rinaldi, Francesco  
Santoro  
Music: Massimo Gigante  
Music Director: Alessandro Nodini  
Assistant Director: Rita Tardella  
Cast: Massimo Ligresti Brown, On Mari (Elio Marturano), Alida Gattazzo, Alida Russo, Paolo Cecchi, Vicky Del Castello, Carlo Russo, Paolo Vincenti, Maria Rosa Viscusi, Costantino Gelfetti, Paolo Walter, Roberto Conero, Francesco Bagnari, Jack-Jack, Antonio Geronzi, Luciano Geronzi, Anna Toderico

A dark night in Venice, a fragment climbs out of a canal, overpowers a young woman and drags her into the watery depths. In a subsequent moment the fragment embraces her body. He continues to kidnap and embrace young women in order to preserve (that beauty). The police seem powerless but a young journalist, assigned to cover the visit of a party of college girls to the city, begins his own investigation, when one of the young women is abducted. In the meantime, he falls in love with one of the young women, unaware that she has been offered as the killer's next victim. The director's a short passage which leads down from her hotel manager's office and interrupts a hooded figure bending over the body of her missing friend.

Despite a few creepy encounters in *The Embalmer's* last and a final finale that Edgar Wallace inspired horror giallo is a fairly run-of-the-mill suspenseful mystery after. The director's then was perhaps also seeking to suit across at the time but the subtle way in which that infamous act is implied will leave most



em still centers cold. The film masters effectively reviewed a great deal of assistance from the Venice festival department because the movie is jam-packed with sly plugs for a gaudy play which surely needs no promotion.

**Video:**  
USA: Sinner Crime 179c 14c, letterboxed as **The Enforcer**

#### THE ETRUSCAN KILLS AGAIN

*L'etrusco uccide ancora*  
**Uccide Defeat It Again** (Vogelstein)  
**Das Geheissnis des Gelben Giggles**  
(Germany: The Mystery of the Gelf Giggles)  
**Overtime** (France, Belgium and Holland: video sleeve brief)

**Großkommersio Gelo** (Norway)  
**El dno de la muerte asesina otro vez**  
**Again: The God of the Dead Killer From Another Time!**

**The Dead Are Alive** (USA)  
1972 Italy/Vogelstein/West Germany  
Technicolor 108m  
Produktion Company Model Te. R. (Rome/Italy)  
Firms (Belgium/G.C.C. Rheinland S.M.B.H.  
(Berlin)  
Director: Armando Crispino  
Story and Screenplay: Lucio Battistella,  
Armando Crispino  
Cinematographer: Enzo Mancini  
Editor: Alberto Gelfi  
Art Director: Gianfranco Burchielli  
Music and Music Director: R. G. Gelfi  
Special Effects: Armando Gelfi  
Cast: Alex Cord (Professor Jason Porter)

#### 'The Etruscan Kills Again'

Samantha Eggar (Myra Shalton), John Marley (Nikolai Semenov), Nadja Tiller (Lena Semenov), Horst Frank (Stephens/Stephen), Enzo Tarascio (Inspector Giallo), Rina Cernusco (Alberto), Carlo De Mea (Sport), Vaden Mészáros, Daniela Gajdos (Anna), Christine Van Biele (Mia), Mario Maravita (Walter), Pier Luigi D'Orazio (Alberto), Wendy D'Olive (Greta), Jean-Pierre (Giacomelli), Oscar Ferro, Rosella Bardi, Rosa Torroh, Paolo Furlini, Carlo Mancini

Two lovers are clubbed to death by an unseen figure. The positioning of the corpses in an Etruscan burial ground suggests that the crime is a message offering to the demon-god Tullius, whose tomb archaeologist Jason Porter has recently discovered with a camera probe. Jason's ex-wife, Myra, now involved with Nikolai Semenov, a theatrical orchestra conductor, is reluctant to renew her relationship with him due to an alcohol-fueled stabbing incident (which Jason cannot recall). The murder continues and a number of suspects emerge. Nikolai, an enigmatic, misanthropic assassin, Lena, his clandestine fire-starting wife, Stephen, a sneaking "faggot cinematographer", and a realistic, acquisitive site guard called Igor (who sells fire to insects, feeling that he is in "a tricky situation"). Jason attempts to reveal the killer's identity.

"Doesn't the idea of an Etruscan burial ground turn you on?" queries Alex Cord's ex-here, in one of the film's blaringly ridiculous lines. Etruscan ceremonies may not be everyone's sexual kick but they do offer an intriguing setting for this gaudy with less supernatural overtones. For despite its horror-themed ideas, suggestions of reincarnation and early scenes which imply that Etruscans have returned to life, it soon becomes clear that the subject is a modern-day maniac rather than a creepy old zombie. Uniquely dressed in some quarters, Crispino's absurd mystery is populated by an array of overcasted obsessives and madmen (even the mythical detective figure is a self-doubting alcoholic) and has a welcome so of features which distinguishes it from other more subtle thrillers of the period. Despite the film's purely unconvincing narrative it succeeds in engaging its audience because it breaks along briefly jolting one preposterous act upon another. The manic approach, which includes a knockout car chase through the cobblestoned streets of picturesque Spoleto, and a climactic confrontation in an amphitheatre (lethal dealing renditions of Verdi's Requiem), is slightly wearing but undoubtedly effective. A later production, **The Scorpion with Two Tails**, was obviously influenced by Crispino's film but proved to be a lesser television re-run.

**Video:**  
Denmark: Video International - 121c 36c, full screen as **The Etruscan Kills Again**  
France and Belgium: Prospective Video  
France: V.P. 361c 14c, letterboxed jumpy print, Italian credits and the superimposed title

**Overtime**  
Germany: Toppan "Kunst" series - 92m 18c let followed at 195 1c as **Das Geheissnis des Gelben Giggles**. A brief scene in which Jason (Cord) gets a hairy cat in a dark empathetic is missing but the pre credits sequence is longer than the American Luminous version.  
Greece: label unknown, full screen  
Norway: CP Entertainment/Rafale and Seashell Video Division 108m 67c, violence heavily cut, full screen as **The Etruscan Kills Again** with sleeve title **Großkommersio Gelo**  
USA: Luminous Film and Video Works (vol. 10/10 53c, videotape at 235 1c) as **The Dead Are Alive**. Although the print is slightly dark and has several jumpy sections, the film can at least be appreciated in its correct aspect ratio.

## EVIL EYE

*La ragazza che sapete troppo* (The Girl Who Knows Too Much)

*The Evil Eye* (English version publicity title)  
*La fille qui en savait trop* (France 'The Girl Who Knows Too Much')

*L'incubo* (working title) (Nightmare)

1962. Italy. Black and white. 80m.

Production Company: Globes Film S.r.l.  
S.r.l. and Cinesa. Producers: S.r.l. (Mattioli)  
Director: Mario Bava

Producer: Francesco De Momi

Story and Screenplay: Ennio Di Cenzo, Sergio

Amorosi, Silvano De Sabato

Screenplay Collaborators: Mino Geronzi

Franco Prosperini, Mario Bava

Cinematography: Mario Bava

Art Director: Giorgio Strehln

Editor: Mario Serandini

Music: Roberto Nicolosi

Assistant Director: Franco Prosperi

Cast: John Saxon, Doctor Miriam Bess, Lucia

Levi, Loris Lollo, Raimondo D'Amico

Screenplay: Corina (Luigi Travet)

(Mattioli), Dario Di Paolo (Andrea

Caracciolo), Robert Buchanan (Prosperi/Amorosi),

Dario Di Benedetto (Prosperi/Amorosi),

Jim Dolan (Prosperi), Luca Modugno (Amorosi)

Director: Dario Di Benedetto, Luigi Basso (Italy)

Director: Chino Geronzi (Italy) Andrea

Rapachini (working title) Mino Geronzi

Screenplay: Mino Geronzi, Dario Di Paolo, Raimondo

Amorosi, Mino Geronzi, Dario Di Paolo, Raimondo

Amorosi, Mino Geronzi, Dario Di Paolo, Raimondo

Amorosi, Mino Geronzi, Dario Di Paolo, Raimondo

Amorosi, Mino Geronzi, Dario Di Paolo, Raimondo

Amorosi, Mino Geronzi, Dario Di Paolo, Raimondo

Amorosi, Mino Geronzi, Dario Di Paolo, Raimondo

Amorosi, Mino Geronzi, Dario Di Paolo, Raimondo

Amorosi, Mino Geronzi, Dario Di Paolo, Raimondo

Amorosi, Mino Geronzi, Dario Di Paolo, Raimondo

Amorosi, Mino Geronzi, Dario Di Paolo, Raimondo

Amorosi, Mino Geronzi, Dario Di Paolo, Raimondo

Amorosi, Mino Geronzi, Dario Di Paolo, Raimondo

Amorosi, Mino Geronzi, Dario Di Paolo, Raimondo

Amorosi, Mino Geronzi, Dario Di Paolo, Raimondo

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Amorosi, Mino Geronzi, Dario Di Paolo, Raimondo

## EVIL SENSES

A SENSATIONAL HORROR THRILLER



*Eye* is somewhat melodramatic but, undeniably effective ambience. Interestingly, the English language version is an alternate edit which is more playful, even comic, and has a stronger cast in the Italian print. Not surprisingly, the latter contains a few extra shots which emphasize the violent attributes of the story. The endings are also completely different. As would become their practice throughout the 1970s, US distributors AIP replaced Roberto Nicolosi's score with one by Jas Gawronski.

## Video:

VHS: 1996. 81m. 44s. Full screen, good quality print as *La fille qui en savait trop*.  
Laser: 1996. 81m. 44s. Full screen as *La ragazza che sapeva troppo*.  
USA: Creature Features. 81m. 31s. Full screen with minor print damage as *Evil Eye*.

## EVIL SENSES

Sensu (Senses)

Stripped to the Bone (Germany)

1966. Italy. color.

Production Company: Globes Film S.r.l./Dana

Film S.r.l./Raimondo International S.r.l./National

Cinematografia S.r.l.

Director: Gabriele Lavia

Producer: Pietro Invernizzi

Story: Gabriele Lavia

Screenplay: Gianfranco Clerici, Gianfranco Lavia,

Vincenzo Marone, Gianfranco Clerici

Cinematography: Mario Wolfgang

Editor: Denise Albino

Art Director: Giovanni Agostini

Music: Fabio Frati

Assistant Director: Domenico Lo Zito

Cast: Marina Geronzi (Victoria), Silvana

Lavia (Manuel Zard), Livia Lancia (Carmela),

Dario Maucoli, Giosè Maria Scio, Jean Rana

Memory (Maurice), Raimondo International

Memory Farmer (Wolfgang)

Manuel, a disaffected professional hit man, has

some documents which incriminate several

important individuals known collectively as

The Dognobles. Several hit men are

assigned to kill him as he takes refuge at an

exclusive hotel run by Nicolosi. He is slower but

more cunning than his hit men. He is slower but

more cunning than his hit men. He is slower but

more cunning than his hit men. He is slower but

more cunning than his hit men. He is slower but

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more cunning than his hit men. He is slower but

more cunning than his hit men. He is slower but

slowly blowing away a rival killer posing as a London cab driver but since the story refuses to form the morbid erotic drama almost grade to a standard. The sexual encounters are dull and even perfunctory sexual details such as Victoria premeditatedly descending her penis for her partner's love, are included unconvincingly due to the studio presentation. To make matters worse, the full screen version under review includes too many ugly close ups and is missing a few moments of much needed violence (a death by electric chair) making it even more of a chore to watch. Assistant Director Lavia (previously a central figure in *Deep Red*) also floundered on his wife's Guilt in his *Scandalous Gilda* whether because he is to be avoided. Sergio Martino is a prolific and professional professional killer. *Fury Lady* is an altogether less proven killer and all the more enjoyable for it.

## Video:

Germany: VHS Video - letterboxed as *Stripped to the Bone*.  
UK: Avstar - cut, full screen as *Evil Senses*.  
Angel Home Video - as *Evil Senses*.

## EYEBALL

*Quel occhio in un labirinto di vetro* (Mad Cats in a Labyrinth of Glass)  
*L'occhio che vede nel buio* (Wide-Eyed in the Dark)

*The Secret Killer* (English language title)  
*Wide-Eyed in the Dark* (video title)

*Il ojo en la oscuridad* (Spain: The Eye in the Darkness)

*The Devil's Eye* (USA, alternate title)

1974. Italy/Spanish. Technicolor. Cinemascope. 91m.

Production Company: Rainer National

Cinematografia (Rainer)/Cinematografia (Rainer)

Director: Umberto Lenzi

Executive Producer: José María Cuñillas

Story: Félix Tassell

Screenplay: Félix Tassell, Umberto Lenzi

Cinematography: Antonio Milán

Editor: Antonio Milán

Art Director: José María Cuñillas

Music and Music Director: Bruno Nicolai

Assistant Director: Ángel G. Gascón

Cost: Marlene Bruchard (Phyllis Stone), John

Richardson (Mark Burton), Ines Pellegrini

(Wanda Corbelli), Andrea Marzotto (Inspector

Turk), Mario Miller (Joe Sordani), Daniela

Vergas (Robby Alvarado), Jorge Urdaz

(Rigaud), Giovanni Ronconi, Silvia Basso, José

Alvarado, Raf. Baldonado, Joseph driver, Kate

Maria Blanca, John Bertha (José Bertha), Olga

Bertha (José Bertha), Olga

Bertha (José Bertha), Olga

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American secretary Nora Driscoll arrives in Rome to start her new job. Doctor Marcello Bressi informs Nora that the old lady is seriously ill and that night, she dies in her bed. Nora goes to the nearby hospital to inform the telephone director, and in front of the Spanish State, she witnesses a woman strangled to death with a knife. She passes out and when she wakes up, she is in a room with a man who is the woman's brother. But when the police and Doctor Bressi investigate, there is no body. The mysterious telephone young woman is offered a place to stay by Loris Tassell, who is going to visit his husband in Switzerland. This man informs Nora about three unsolved crimes: the Alphabet Murders, the last of which occurred ten years before in the same house. She realizes that previous victims had similarities beginning with A, B and C and, like her, her name starts with D, she could be the next victim. Although there had already been a number of Italian murder mysteries, Bressi's *Evil Eye* is generally regarded as the first thriller which 'revived' the term 'police' as it uses plot elements from the popular crime novels with yellow covers and combines them with touches of horror as did the German 'horror'. The crime connection is obvious: wide-eyed Lucia Romani's character Nora is seen reading a detective novel called 'The Acid' within the film's opening moments and is revealed to be a fan of crime stories. There are also references to other Spaghetti and Agatha Christie. However, some scenes, like Nora's discovery of her dead aunt during a thunderstorm, shake off her running through the streets of Rome screaming 'Aqua santa!' (holy water) and the final revelation of the killer's identity could have come straight from a horror movie. Another scene depicts Nora being harassed by a man's boorishness in a stark apartment lit by flickering lightbulbs. The voice turns out to be a man resembling an unconvincing explanation, but subtly in keeping with the thriller events which supernatural killers and unlikely solutions which would seem to solve the giallo genre. That other supernatural, namely, the red hair, is also present and an anticipation of future films even John Saxon's hair is strangely presented as a man with figure. Dario Di Paolo also in *Blood and Black Lace* delivers an entertaining performance as a writer who has been obsessed by the idea of a serial killer for over ten years. The book and the cinematography and editing are splendidly realized, contributing to *Evil*

## VIDEO FOR PLEASURE



WIDE-EYED IN THE DARK

horror





Italian video shows for 'Fashion Crimes'

Featuring: Mercedes Masini, Olga Morici, Richard Kahan, Rita Masini, Vittorio Perini, Tom Felleguy (Tomaso Fallagallo) (author/producer), Fulvio Minguzzi, Francesco Nordella, Loretta Risi, Marta May (Alice Pomer)

A coach party of American tourists are on their way to Barcelona when one of their number, a young woman, is attacked to death by a red-plumed assassin. In a gruesome touch, the killer removes the victim's left eye. Next day, the tourist party visit an amusement park. While on a ghost train ride Peggy, a teenager, is also slain. But tourism Mark Burton discovers that his wife Alice is apparently in Barcelona and recalls an accident which occurred back in the States - when he found her lying unconscious with a knife and a human eyeball beside her. Meanwhile, members of the tourist party come under increasing suspicion when a hotel guest and girl is killed. Like a fashionista, the next victims when her stomach and throat are slashed open. Now, the Italian victims' lives are then attended by a figure in a red raincoat. Later that evening, Jenny is attacked by the killer as she takes a midnight stroll. Mark is discovered nearby with the murder weapon.

The inherent indecisiveness of this glibly airy case in exploitation becomes apparent when making his way back, attempting to explain the plot. The notion that the backstage risk day makers would continue with their jobs post-mortem in Barcelona, and even take an iron-clad day to Séguis, is laughable in itself, but considering such ridiculous ideas as a pensioner pecked with an arsenal of medieval weapons (in *Smash! The Movie*) it's not unusual mainly due to genre terms. However, when offering red herrings or explaining away the murderer's needless motive, *Eyeball* has to reign supreme as one of the most stupefied gialli in the whole genre. All this laziness is lifted with an unforgivably thesaurical thanks to Bruno Vesali, which is repeated so often you wonder whether Leno is attempting to torture his audience with reuse. But, inexplicably, the film does have a curious appeal which lies the unrelenting coach the sightseers board every few minutes, denies the viewer on through the mayhem. It all comes down to what survives great trash and bad trash. *Eyeball* is so profitably lame you can't help but love it. Next stop, the Roundtable.

#### Video

Holland: Video Far Pictures. \$79.95. Intended at 177 L, Dutch subtitles, obscure print notes, superimposed video title is *Wide Eye* in the Dark.

Italy: GVI General Video Releasing. Little boxed Italian release with on-screen title **The Secret Killer**. Contains a different opening credits sequence. USA: Prism Entertainment. '91 rated version as *Eyeball*.

#### FASHION CRIMES

*La morte è il modo* (Death and Fashion). **Crimineur** (France). Crimineur Above Measurement.

1991. Italy. color. DV. Luciano Vignoni. 90m. Production Company: Cinematografica S.r.l. Director: Joe Bertram (Bruno A. Giallone). Producer: Luciano Agnigni. Story and Screenplay: Luciano Agnigni. Cinematographer: Sergio Rubini. Editor: Alessandro Lucchi. Art Director: Joseph Tschider.

Music: Filippo Trovati. Assistant Director: Maria Luisa Longo. Cast: Anthony Franciosa (Inspector Ruzzi), Miles O'Keefe (John Merlo Corbelli), Theresa Leppard (Gloria), Marina Gadea (Cecilia), Luigi Minelli, Timothy West (Giuseppe Prati), Giorgio, Giuseppe Penone, Cesare De Vito, Raffaello Santandrea, Maria Concetta Casella (Anna Kennedy).

Gloria, a model, is driving home late one evening when her yellow Volkswagen beetle, down in a remote spot. She hears a noise about coming from a villa nearby and soon recognizes. Bailing back out of the villa in a panic, she is nearly killed by a passing truck. Gloria has amnesia but recalls seeing a woman being murdered by a man. Assisted by Gian Marco an anthropologist and eventually a co-writer of the film, she vainly tries to remember the details of the "delirium" she experienced. Unfortunately, the latter has no chance for her before she can reveal her identity.

The stale rock number which opens this film is suffused with late Eighties synthpop sledge and should alert viewers to what has ahead. Despite the impression that a fashion house will be the focal point of this superfluous thriller (a minor connection with *Blood and Black Lace*), the viewer has to endure the tedious repeated flashbacks and scenes of Anthony Franciosa's police detective fishing for a larger plot in rather obvious analogy. The absence of mid-1980s France only serves to highlight the distance between the formulaic collection of clothes and *Tessitura*, which stylishly transcends its red herrings and stock characters to offer the viewer much more. Bruno Gelardini's direction is uninspired, proving that he was more at home with lurid softcore erotica such as *Valentina*. In truth, he was probably little more than a hired hand on *Fashion Crimes*. The real culprit would seem to be producer Luciano Agnigni as he was also responsible for the unrelenting plot and weak script.

#### Video

Belgium and Holland: Cinecine/Eurocine. \$69.45. Full screen. English language, Dutch subtitles in *Fashion Crimes*. Greece: HVC. \$69.45. Full screen. English language. Greek subtitles as *Fashion Crimes*. Italy: Playtime Home Video. \$69.45. Full screen as *La morte è il modo*.

#### FATAL FRAMES

**Fotogrammi mortali**. 1990. Italy. Kodak Eastmancolor. Dolby Stereo. 135m.

Production Company: Sud Productions in association with Mediaset. Director: Al Fazio. Producer: Stefano Di Giandomenico. Story: Al Fazio, Alessandro Monico. Screenplay: Alessandro Monico. Cinematography: Giuseppe Sarandini. Editor: Massimo Bepko. Art Director: Amleto Valone.

Music and Songs: Al Fazio.

Special Effects: Steve Johnson. Cast: Stefania Scilla (Stefania Stella), Rick Casale (Alex Risi), David Warlock (Inspector Benelli), Leo Gennaro (David Aronowicz), Ugo Paglia (Inspector Veltri), Adele Vail (Carmela Alessandra Marzulli), Geoffrey Copleston (Mr. Perbelli), Emma Guglielmi (Marilyn Williams), Massimo Petrucci (Colombo), Marcello Mastroianni (Anna Antonacci), Andrea Frate (Alberto), Giorgio Albertazzi (Michele), Massimo Bepko (Donat Lucchi), Carlo Ingrao (Beppe), Angelo Savarin (noni), Giovanni (David), David (Francesco), Professor (Reboretti), an FBI agent (Nina Soldano (Tomaso), Veronica Legrand (Gloria), Carolina Pizzari (Gloria), Massimo Pizzari (Red American girl), Cecilia (Red American girl), Cinzia Barri (Red American girl), Stefania Scilla (Red American girl), Stefania Scilla (Red American girl), Stefania Scilla (Red American girl), Stefania Scilla (Red American girl).

A young boy discovers his father watching footage of a woman being tortured and killed. New York. Alex Risi, a successful pop video director, agrees to film a piece for an Italian singer called Stefania Scilla in Rome. On his first evening in the Eternal City, Alex witnesses a dinner being murdered in a murder. The police find no body but next day receive a video of the killing, apparently filmed by the doctor's wife. Furthermore, it is revealed that the doctor's wife had been killed in New York by a video killer who was never caught. Alex is lured to the Colosseum and is powerless to stop another young woman from being slaughtered but again there is no body. An FBI agent and the father arrive in Rome to assist with the investigation. All the evidence suggests that Alex is the killer.

Al Fazio's over-the-top Italian epic is a bizarre story turn for the Italian film of Stefania Scilla, the virgin wife. Like the other films of popular Italian cinema, the narrative in *Fatal Frames* takes a back seat to the film's style. Fazio wants to feature his wife in an extended scene of rape and sexual violence. The difference is that the audience for Hollywood exploitation expect and look forward to these sexual interludes whereas the intended audience for this pornography will suffer immensely through Stefania's bland, numb, and flat performance, as if she had no idea of what was happening. The film's style is typical of Italian exploitation, and unfortunately, the director's lack of interest in the medium is translated to the rest of the film. Aside from a few dialogue scenes which are intelligently shot in daylight and the "Video Killer's" own footage, nearly every other scene in this one hundred and thirty-minute movie is shot through an unrelenting blue, or occasionally red, filter, and it is a visual wall-to-wall.



over the screen is usually checked with dry ice. Basically, the entire film is governed by a flawed over reliance on the outdated look recalling other recent aberrations such as Alfonso Brescia's *Crescendo a tua vita*. That there are the story, a glaze of editors shuffle through the proceedings and only strive to embellish the substance of the better movies they once appeared in (Donk! Pictures is eager to tug the strings of the *Belles* even there is a continuity and restraint, considering that is a continuing production) and the person in the hairy suit is a look-alike! Screen Gerni Linaus Gargery (the product of a particularly useless American fed for unaltered belittles covered in blood) is drafted in so an initially psychopercy eyes and makes no impression whatsoever since the film's "rape victim" David Warlock, revealing in the role of a perennially angry detective, voice and looks as if he is trying to make up for the rest of the cast's merits. Meanwhile, Stalla and some of the ponytailed women cast have pronounced accents which make them difficult to understand. The male protagonist, Rick Sinners, fails to ignite the screen, with what he gets off with Stalla and the dialogue seems the first where are considerably clumsy. The only positive aspects of this treacherous exercise are some of the gratuitously tacky examples of the classic killer's handwork and the nobility lad, whose climax which is so a thoroughly appa-

rate slide, has to be seen to be believed! Surprisingly in view of the final revelations (agreed not to leave most viewers with their mouths wide open in disbelief) *Fatal Temptation* is not only an apt title but cleverly ironic. Pity the remainder of the film as it is as rapid Readers wishing to know more: including the wrong kind of proceedings of unimpaired comedians Peter and Stalla, should refer to David Farrow's hilarious account of this turkey's UK premiere in issue 5 of *Outbrain*.

**Soundtrack:**  
Italy: Vintavica CD

### FATAL TEMPTATION

1987 Italy: Fug Color, LV (Landscape Video) 35m.  
Production Company: Real Film S r l. (Pomer)  
Director: Bob J. Ross (Enrica Gross)  
Story: based on a story by Eric Gross (Enrica Gross)  
Screenplay: Bob J. Ross (Enrica Gross)  
Cinematography: Franco Del Colli  
Editor: Enrico Gross  
Art Director: Maurizio Leonard  
Music: Sergio and Costina  
Assistant Director: Giulio Ricci  
Cast: Loredana Raimo (Clarke), John Armstead, Ann Margaret Hughes, James Villenmaire, Carmen Manzano  
Clarke is the attractive wife of Paolo, the owner

of a plush country hotel. Following a car accident involving a young motorcycle, Paolo is temporarily blinded and his wife takes over the running of the hotel. She hires Alessio, the Indianapolis, as a bodyguard. Having discovered Paolo, still without sight, in bed with his mistress she seeks satisfaction with Alessio. After several car accidents, the young man eventually agrees to murder Paolo and taking an opportunity, pushes him off a cliff into the sea. The hotel maid who has been carrying on with Alessio, discovers the murder plot and attempts blackmail. Carlo coolly responds by shooting the maid in the head and hoping in her young lover to help dispose of the body. Although clearly upset by this unforeseen development he cannot resist Carlo's naked body and, despite being impressed with the maid's liped, the pair soon have sex. However, more blood will be spilled before the night has ended. Gross's erotic thriller contains elements of *The Postman Always Rings Twice*, and so in the passionate female, murder provides an extremely sophisticated, after both acts of annihilation and despite pangs of conscience, the lovers give reign to their lustful urges. The combination of death and sex is obviously commonplace but here it forms a genuine part of the narrative, rather than being a convenient tool to showcase female flesh as in a film like *Intimate Strangers*. Not that Gross shies away from showing Loredana Raimo's naked body in fact he seems more comfortable with the erotic aspects of the story, and hence the violent images to a minimum. For example, Paolo is shoved off the cliff before any tension has built up and his demise is fleetingly shown in a blurred and indistinct manner. Carlo's scene, in which the dead man appears to return from his watery grave, promises to take the film into the realm of horror but (as usual) this is revealed to be a nightmare. A shame because with a few more splashes of blood shed this unimpressive film might have had more of an impact.

**Video:**  
Italy: Bunte Video, Videograf/Emmed Video International. 34m 10s, letterboxed as *Fatal Temptation*

### THE FIFTH CORD

*Germane nazi per l'Anata* (Black Day For Anata)  
*Journee noire pour le bébé* (France)  
*Jeur malféage* (France) video stores in Italy  
*Der Schwarze Tag des Widders* (Germany - The Black Day for Anata)  
*Ein Schwarzer Tag-Jordan Widdler* (Germany alternate title)  
*Da Vilde Vinger* (Norland)  
*Silent Killer* (Sweden)  
*Evil Ringers* (UK, theatrical title)  
*Il dia negro*  
1971. Italy: Eristemondor, Technichroma, Bim Production Company. Film-Doreo R & C Prod. Cinematografische  
Director: Luigi Bazzoni  
Producer: Menlo Bolognini  
Story: based on the novel *The Fifth Cord* by D. M. Devine  
Screenplay: Menlo Di Nardo, Menlo Faraldi, Luigi Bazzoni  
Cinematography: Vittorio Soriano  
Editor: Eugenio Alabio  
Art Director: Gervasio Casella  
Music and Music Director: Ennio Morricone  
Assistant Director: Luciano Mann  
Cast: Franco Nero (Andrea Riva), Pamela Tiffin (Lu Ann), Miriam Bonaguidi (Doctor Riccardo) Richard Sims (Wolfgang Frazer (police inspector) Edmund Purdom (doctors) Wilfried Die Funtenberg (Isabelle) Connel, Renato Romano (Doctor John Lubinski), Rosella Fieschi (Isabelle's sister) Rita Manno (Helmi), Guido Alberti, Lucio Bardi, Agostino Bini (Gilda Spini), Corrado Guzzanti (newspaper owner) Andrea Scors, (rio Panti), Luigi Antonia Quere

**LOREDANA RAIMO**  
in

**UN FILM MISTERIOSO,  
INVITANTE, FATALE...**

**Fatal  
TEMPTATION**

con **JOHN ARMSTEAD • ANN MARGARET HUGHES • JAMES VILLENMAIRE**  
**CARMEN MANZANO**

Storia differenziale narrata di ERIC GROSS. Scritture di GROSS e COSTINA. Montaggio di EDUARDO PROGETTO  
Storia Musicale 1971, 1972 • Distribuzione 1971, 1972, 1973

Regia di **BOB J. ROSS**

While walking home from a New Year's Eve party, Doctor John Lubbock is assaulted in a tunnel by the intervention of Isabella, the woman who has just raped him, and Walter, her new lover. An alcoholic reporter, Andrea Baldi, is assigned to the story but he empathizes as hampered by Richard Bini, one of Lubbock's medical colleagues. Bini's invalid wife is soon strangled and thrown down the stairs. The police become increasingly suspicious about Andrea, especially when he unsympathetic editor accuses him of a heart attack, having been menaced by the killer. Soon afterwards, Isabella is found dead in her bath and Julia, a young prostitute who performed sex shows for Doctor Bini and a group of voyeurs, has her throat cut by the murderer. Raving more and more on the drunken brink to keep him going, Andrea frantically tries to expose the person who is attempting to frame him.

**The Fifth Cord** is a dense giallo containing many of the elements often associated with the genre: a male detective figure who is implicated in the crimes; a black-gloved killer; point-of-view shots; a sleazy sexual sub-plot in which morally corrupt older men exploit young people; stylish set-work and lighting; a Marlon Brando score with lascivious vocals by Eddy Gatti; and a suitably preposterous motivation for the murders. The requisite violence is present too. The cruel murder of Bini's invalid wife recalls *A Bay of Blood*'s starting opening while twenty-seven years later the slaying of a prostitute was still considered too graphic for the BBFC who removed two seconds from the recent Rerelease release (that's just ashy-styl!). In keeping with giallo convention the killer's motive for murder and the final clues which reveal his identity - it lies in with astrology, hence the original (rather unappealing) title - are unsatisfactorily perfunctory. Despite the culprit's voice-over confession at the start, there are no really deep-rooted psychosexual problems to nala over here. Undoubtedly, the most notable aspect of the film is its striking use of visuals. Director and cinematographer Vittorio Storaro use open spaces, natural light and architectural lines to create striking scope compositions which are packed with reflected sun, curves, stripes and stripes (as used in *Bend Sinister: The Conqueror*) which link fascism and futurism, and re-emerged in Paul Schrader's *American Gigolo*. The climactic battle between Nero, a short-fused reporter and the rather pathetic killer takes place in an abandoned factory and allows the director to choreograph some great camera set-ups. He previously made *The Postcard* and has next feature was *Footprints*.

#### Video

France: Delta Video Diffusion - *un Jour mystérieux*

#### Releases

Germany: label unknown  
Holland: VHS GBA/Concord - film 316, Italian-based, Dutch subtitles with sleeve title **The Fifth Cord** - as German name per *Finestre Svedesi*. Master Home Video - \$79s 246, letterboxed with title **Black Killer**. The killer's voice-over at the start is missing.  
UK: Rerelease - \$89s 276, cut by two seconds with a BBFC '18' certificate, letterboxed as **The Fifth Cord**.

#### Soundtracks

Germany: Colosseum Schallplatten CD - *Moro: Marco Mancuso* - title puns on this excellent compilation.  
Italy: Point Records CD - on a double-bill with *Gli occhi freddi della paura*. Giorgio Neno CD - *Mondo Per Piacere*. Giallo and Thriller Themes - title theme plus a snippet of dialogue (the murder ranting).

## FIVE DOLLS FOR AN AUGUST MOON

**È bandiera per la luna di agosto**  
*Five Dolls for an August Moon* (video sleeve title, *Five Dolls for an August Moon*)



*'Five Dolls for an August Moon'*

**È bandiera per la luna di agosto** (France)  
*Five Dolls for an August Moon* (UK)  
*L'île de l'épouvante* (France) alternate title  
Island of Terror!

**È bandiera per la luna di agosto** (Spain)  
*Five Dolls for an August Moon*!

**È bandiera per la luna di agosto** (Sweden)  
1970 Italy: Eastmancolor 85mm  
Production Company RAC (Produzione Ales  
Cinematografica)

Director: Mario Bava  
Story and Screenplay: Mario Di Nardo  
Cinematography: Adriano Ruscatti  
Editor: Mario Bava  
Art Director and Costumes: Giulio Meli  
Music: Piero Umiliani  
Assistant Director: Mario Bava  
Cast: William Berger (Professor Gerry Farrell),  
Ira Funderberg (Trudy Farrell), Edwige Fenech  
(Mara Charming), Howard Ross (Renato  
Rossini) (Jack Davidson), Helene (Helene)  
Rocca (Peggy), Maurice Poli (Nick Charming),  
Teodoro Corra (George Bick), Eddy Marini  
(Lilli), Justin Galt (Dy Galtani) (the wife, the  
ambler's daughter), Mauro Bacci (Charles,  
the houseboy)

Several guests are invited to George Bick's modern island villa. However, the atmosphere is tense. Professor Farrell is a revolutionary forerunner for synthetic resin which George, and two fellow industrialists, Nick and Jack, desperately want to acquire. They offer Farrell a million dollars but he refuses, explaining that he best friend has already died because of the formula and that he wants to be a humanitarian. Farrell decides to leave after Nick tries to offer

him a separate deal, however! The only small boat on the island has disappeared. Charles, the houseboy, is found dead on the beach. To save his body from being eaten by crabs, they place it in a walk-in freezer. Farrell is found shot dead on the beach and his body disappears. One by one the other guests are murdered and placed in the freezer. Eventually, only George, Jack and Trudy the Professor's wife remain. Often dismissed as one of Bava's weakest efforts, *Five Dolls* was undertaken by the gift-wrapped director as part of a contractual obligation and there is definitely a sense of a major talent merely going through the motions. But what motion! The speed with which this adaptation of Agatha Christie's 1938 *Little Island* was made is evident by the plethora of scenes, odd panning shots and a few untypical clumsy edits. At the time of its release, these shortcomings were lampooned by critics who expected more and anyone have continued to shoot derogatory remarks at the film ever since. RAC in house-writer Mario Di Nardo's unfavourable screenplay is undoubtedly a drawback because murder mysteries have to rely on reasonably solid character motivations and *Five Dolls* never satisfies fully resolve its loose ends. But there is still much to enjoy. The sexual intrigues and double-dealing on show are entertaining enough in themselves and the film benefits from a cast of seasoned performers. Despite the haste in which it was made, certain images stand-out: the corpse hung in plastic bags in the freezer; Farrell in crimson robe and pearls hung from a tree for a large dagger, the view of glass bath which leads the camera to another dead body and the opening dance routine in which

Teodoro Corra wears a golden demon mask. Concessions of black will also be delighted by the performers' costumes, the brightly lit and garishly furnished floor and Umlauf's playful, Hammond organ stashed scene.

#### Video

Austria: *Gedult* - 70m 40s as *Five Dolls For An August Moon*. Opening credits appear against a plain black background.

Denmark: *Flan-Lik* - 70m 58s, letterboxed.

France: label unknown.

Italy: *FAC* - as *5 bambole per la luna d'agosto*.

Japan: label unknown.

Sweden: *Tre* - letterboxed at 1.77:1 as *Five Dolls For An August Moon*.

USA: *Hamden* - 70m 20s. Letterboxed as *Five Dolls For An August Moon*.

#### Soundtrack

Italy: *Gato Nero CD - Murder for Pleasure*. Gato and Thelma Thelma: title track only. *Eury Tempio Vol 3* - this compilation features selected themes.

## FIVE WOMEN FOR THE KILLER

5 donne per l'assassino

Day Killer (Germany video re-release)

Cine repères para un assassinato (Spain)

1974. Italy/France Technicolor Techniscope

95m

Production Company: Tinsound

Cinematography: (Finland) Le Patrie Le Reale

Director: Stefano Massi

Story: Roberto Giannini, Gianfranco Ciardi

Screenplay: Roberto Giannini, Gianfranco Ciardi, Vincenzo Mariani

Cinematography: Sergio Rialini

Editor: Mauro Bonanni

Music and Music Direction: Giorgio Gabai

Assistant Director: André Delavigne, Daniele

Cast: Franco Marzulli (Giorgio Rossi), Pascale

Russell (Lucia Franz), Giorgio Albertazzi

(Professor Aldo Belli), Howard Ross (Renato

Russini) (police inspector), Kate Christina (Alba

Gatti - Giorgio's sister), Catherine Deneuve

(Ornella, a prostitute), Giovanna Lorenzi (Bellini),

Maria Carmela Quasimodo, Milvia Bonamini,

Tempeste Trestani, Annalisa Giusti, Franco

Morici, Ugo Pampaloni, Piero Corbelli

Dani Merzoni, Edmondo Serenozzi, Alberto

Caracci, Leolino Patti, Carlo Mascia, Ennio

Veronesi, Leo Braccini, Tonia Butler

Giorgio Rossi, a journalist, arrives back from an overseas assignment to discover his wife broke dead and their new born baby in intensive care. Lucia Franz, his doctor friend, informs Giorgio that his wife sterile, therefore his wife who was desperate for a child must have consorted with another man. Three women are brutally murdered, but the journalist now ever is seized just before she is about to be butchered too. There are two killers. Reviewed from the German video release, which cheekily retitles the film 'Joke' (Caperera's *Day Killer*), this is a rather shoddy attempt at using further money out of already well-worn giallo themes by increasing the level of sexual violence. It comes as no surprise that the same script team came up with *The New York Ripper*. The murders are certainly really female victims are shown from their vaginas up to their stomachs and their breasts are ritually mutilated - but these outrages are used almost exclusively by the male quack of the effects are less obvious. Director Rialini Massi specialised in two-pact cop thrillers such as *Mark the Nere Destruction Force* and *The 44 Spies* and later made *The Black Angel*, another sleazy murder mystery. In *Five Women* he includes a winking of stylistic flourishes, such as a shot through the magnified images of fingerprints - in order to raise the proceedings above the level of a mere detective story but it actually looks more like a cheap sex flick. Only the final section, as



which Giorgio's mistress and the baby are threatened by an evil wedding later, reveals any connection (these scenes make you wonder why the Germans didn't go the whole hog and re-title the film 'Five Women for Hellaween'). Unsurprisingly, English screen producer Markham was obviously delighted to add some minor appeal to the foreign sales market and its strange to see Howard Ross, normally typified in America as a straightforward police detective. Aside from his rather downbeat main title theme, Giorgio Gabai's score occasionally leaps into some very strange electronics and experimental jazz (including his first work with Gato Bellini in 1968) in *La serale*.

#### Video

Germany: *Survivor Video* - 30m 33s with a superimposed video title as *Day Killer*. Italy: *Hamden* - letterboxed as *5 donne per l'assassino*.

#### Soundtrack

Italy: *Gato Nero CD - Murder for Pleasure*. Gato and Thelma Thelma: title track only. *Eury Tempio* contains the title theme.

## FOOTPRINTS

Le erme (Footprints)

Footprints on the Moon (Greece video release 1981)

Palmolivecolor Takei Teal (Finland) video release 1981

Prod. Impulse (USA) video re-release

1974. Italy Technicolor 110m

Production Company: Cinemare

Director: Luigi Bazzoni

Producer: Luciano Fenucci, Marina Cipriani

Story: based on Les Femmes by Mario Faneli

Screenplay: Mario Faneli, Luigi Bazzoni

Cinematography: Vittorio Storaro

Editor: Roberto Pergami

Art Director: Federico Fusi

Music: Nicole Proulx

Cast: Florida Bolkin (Alice Capri), Peter

Malkin (Harry), Nicoletta Di Girolamo (Ruth)

Catherine Boratto, John Carlin (Alfred)

Lowenthal, Evelyn Stewart (Ida Gallo (Mery)

Myers (Azevedo (Rosamery), Klaus Kinski

(Professor Blackmann), Lita Kesteva (Mrs

Arata), Emanuele Ruffini

Alice has a recurring nightmare which she traces back to a childhood warning of a film called 'Footprints on the Moon'. The unsettling dream involves a curious experiment conducted

by a sinister organisation in which an astronaut is deliberately stranded on the lunar surface. She is rescued from her job as a transferor due to her extended absence, which results from memory loss and her reliance on tranquillizers. Trained by a possessed alien rescues from Germany, she travels to this field found spot in search of answers. The astronaut is a young girl, Paula, who informs her that she looks exactly like Alice, a woman who is apparently already staying at the almost deserted resort. Alice's search for the truth leads to murder and brings her nightmare into full perspective. *Footprints* opens intriguingly with the bizarre lunar related nightmare suffered by Alice and continues to create the viewer's curiosity as the young woman's suddenly well-ordered life her apartment is immaculate, collected around her. One of Germany's best-loved women's encounters with people who profess to recognise her and the almost empty resort itself (with stunning sequences and a suitably grandiose hotel) which recalls the imposing building in *Daughters of Darkness* propel the viewer further into the mystery. Unfortunately, *Footprints* then begins to falter. Alice's increasingly paranoid state of mind takes its toll as she looks plunging in an actual sense of despair. Finally, there comes a point when most viewers will lose interest in her resources. This is a shame because Bolkin's performance is impressive. Proulx's gentle score recalls her evocative themes for *The Pathway of the Lady in Black* and the film is directed with consummate style by Bazzoni using the same kind of geometric imagery he deployed in the superior *The Fifth Cord*. Certain odd images, such as Alice being chased in slow motion across a beach by two figures in animalistic suits, have a genuine resonance which could have made the film a cult favorite were it not for the drawn-out psychological exerting.

#### Video

Denmark: label unknown - letterboxed as *Footprints*

Finland: *Video AB* - 85m 40s, letterboxed,

Finland: *Video AB* as *Footprints*

Greece: *Video Cronos* - 30m 33s, full screen as

*Footprints* with alternate title *Footprints on the Moon*

Italy: *Hamden* Gato film - approx 107m. Both

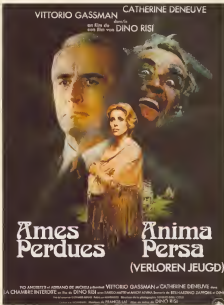
releases as *Le erme*

USA: *Hamden* - forthcoming as *Footprints*

USA: *Lightning Video* as *Primal Instinct*

Italian video release for 'The Forbidden Room'





*'The Forbidden Room'*

# THE FORBIDDEN ROOM

*Ames perdus* (Lost Soul)

*Ames perdus* (France: Lost Soul)

*Anima perduta* (Spain: Lost Soul)

1976 Italy/France Technicolor, VistaVision

102m

Production Company: Dean Film (Rome/Fox)

Director: Dino Risi

Producer: Pio Angelati, Adriano De Micheli

Screenplay: Dino Risi, Bernardino Zapponi

Cinematography: Tonino Delli Colli

Editor: Alberto Gallati

Music: Francis Lai

Art Director and Costume: Luciano Riccio

Cast: Vittorio Gassman (Piero Storti), Catherine

Deneuve (Miss Reali), Danilo Marito (Tino

Zanetti), Anice Alvina (Luca Pandini), Gato

Carleni (Assunta), Michele Capriati (Duke), Gino

Cavallotti (Professor Santini), Anice Capriati

(old man in gambling house)

Tino, an adolescent, goes to stay with his Aunt Elisa and Uncle Fabio in a fine old Venetian mansion. The young man is disturbed by no less coming from the city but is mainly worried: never to investigate. He becomes acquainted with Luca, an attractive teenage girl who makes nude for his art class, and while he's out and uncle are attending a funeral he invites her back to the mansion. The inquiry we get prior into the story was a peepshow and we started to see a leering, babbling madman. Unfortunately,

after transgression is discussed by Uncle Fabio and Tino is severely admonished. Sometime later the identity of the secret attic dweller is inadvertently revealed.

**The Forbidden Room** is an eerie mystery drama which expertly contrasts youthful uncertainties and blossoming sexual desires with the serious, and at times morbid, adult world. That old horror standby "the thing in the attic" is used discreetly (there are no monstrous scares, just an overwhelming atmosphere of unease) as a device to explore more complex themes. Dino Risi benefits the largely sedate proceedings with a gentle touch similar to some of Pupi Avati's productions (such as *Dove comincia la notte*). Scenes of Davide Mantel attempting to reveal the secrets of the old mansion remind us that co-scriptor Bernardino Zapponi co-wrote *Deep Red*.

## Videos:

Italy: Dean Film - \$79.95 32x full screen, RCS Film & TV. Both releases to *Anima persa*.

## Soundtracks:

Italy: CAM LP with fourteen tracks, CAM single with two tracks.

# THE FORBIDDEN PHOTOS OF

*La foto proibita di una signora per bene*

(The Forbidden Photos of a Respectable Lady)

*Dias de angustia* (Spain: Days of Anguish)

*Du Skal Dønn Eklønde* (Denmark: video)

*Ames Perdus* (France: You Must Be My Love)

*Photos interdites d'une bourgeois* (France)

(Photos Taken of a Bourgeois Woman)

1970 Italy/Spain Technicolor, Techniscope

101m

Production Company: Produzione

Cinematografica Mediaset

(Rome/CC Teboul (Madrid))

Director: Luciano Ercoli

Producer: Alberto Pagliaro, Luciano Ercoli

Story and Screenplay: Ernesto Gastaldi, Mery

Valeo

Cinematography: Aldo Fallai

Editor: Luciano Ercoli

Music: Ennio Morricone

Music Director: Bruno Nicolai

Assistant Director: Mery Valeo

Cast: Dagmar Lassander (Mimosa), Pier Paolo

Cappone (Piero/Peter), Simon Andreu (José

melier), Susan Scott (Nieves Navarro)

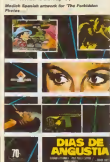
(Dominique), Osvaldo Cavazzani (Inspector

Frank Weller), Salvatore Bughè (Bewep)

Mimosa, the attractive young wife of a businessman, is menaced by a mysterious man at the beach. The sadistic stranger runs a sharp blade over her body and insists that her husband Piero is a killer. Taking the advice of her class friend Dominique, Mimosa tries to forget the incident. However, she begins to suspect that Piero may have murdered José Dubois, a business associate to whom he owed money, especially when the stranger offers proof in the form of a tape recording. In order to protect her husband, she submits to degrading sexual acts. Unfortunately, the blackmailer then threatens to send photos of their activities to Piero unless she agrees to further degradation. On Dominique's advice, Mimosa tells Piero everything. Initially he is upset but eventually agrees to call in the police. However, the police can find no evidence of the blackmailer's existence and it is suggested that she witnessed the incidents. Mimosa becomes more paranoid about the presence of the stranger and when he suddenly reappears she is saved by Piero.

**Forbidden Photos** is a superlative erotic thriller from an era when polical correctness didn't exist. This glossy production is permeated with intrigue, blackmail and beautiful violence, expertly augmented by a particularly lush Morricone score. As we enter the case in *Days of Anguish*, the male leads are either unattractive (Cappone) or downright nasty (Andreu) perpetrating Degener. Lassander's descent into a mire of seduction, alcohol and sleazy sex (dominant of Carol Baker's ordeal in *Paranoia Orgasm*). Her unusual predicament gives rise to her screaming. Peter, Peter" every few moments, but that is a mild intrusion. In fact, Lassander is thoroughly pleasurable as the

**Spanish Spanish artwork for The Forbidden Photos:**







**Cinema italiano della terz'epoca grigia**  
(Score)  
1971 Italy/France Technicolor Techniscope  
101m  
Production Company: Sede Spedizioni  
(Roma)/Universal Productions (Paris)  
Director: Dario Argento  
Producer: Salvatore Argento  
Story: Dario Argento, Luigi Cozzi, Mario Pogliani  
Screenplay: Dario Argento  
Cinematography: Franco Di Giacomo  
Editor: Francesca Benvenuti  
Art Director: Enrico Selbese  
Music: Ennio Morricone  
Music Director: Bruno Nardelli  
Cast: Michael Brandon (Roberto Tobbia), Mims Farmer (Nina Tobbia), Jean-Pierre M  r  lle (Giovanni Anselmi), Francesca Ricatti (Claudia Bud Spencer), Carlo Pedersoli (Dionisio/Godfrey), Aldo Ruffi Landi (Isomero), Calisto Tanzi (Carlo)

**Eye-catching design for the French video release of *Four Flies on Grey Velvet***



Mario), Maria Fabbri (Anella, the maid), Ornella Uboldi (the professor's), Fabiana Morroni (Marta), Stefano Satta Flores (Andrea), Carolina Spadaro (Silvia), Piera Gatti (D. Benedetto), funeral exhibitor visitors), Dante Clari, Guiseppe Crivello, Tom Pellegry (Tomello Fallah), Inspector Pini, Fulvio Minguzzi, Michele Coppolino, Ada Piovetti, Jacques Sernas (Stenale), (psychiatrist), Sandro Don (Don), funeral exhibitor attendant), Piersa Mingroni (second funeral exhibitor attendant)

Roberto Tobbia, a rock drummer, follows a stranger who has been taking him for weeks into an apparently empty theatre. In the ensuing struggle, Roberto fatally slabs the stranger with his own flick knife. Meanwhile, a figure in a carnival mask photographs the incident. The musician is subsequently tormented by letters, snippets of the crime and the masked man who threatens him in his own house. Under pressure, he confesses his crime to Nina, his wife, and Godfrey, his eccentric friend. The Tobbia's maid discovers the identity of the visitor and is killed in a park. The stranger, whose death in the theatre is revealed to have been staged, is beaten to death by his employer when he tries to get more money. Roberto sends his wife away for her own protection and hires Anselmi, a camp private eye. The self-digressing detective soon works out the killer's identity but is persuaded for the successful stroke of detection by a lead thrown into his heart. Nina's cousin, Gella, who has been sexual with Roberto, is also severely murdered. The police review one of the dead woman's eyes and manage to capture the final image from her retina, which looks like four flies in an eye. Roberto ends up being forced to unmask the murderer himself.

Conspicuously more style-conscious than **Cat O'Nine Tails**, Argento's third thriller reveals a director frustrated by the constraints of the whodunit formulae. Beginning to aspire more to transferring his audience into different worlds. The process would lead gradually onto **Deep Red** (his place de-historic), and **Supremacy** his full-blown assault on the series. **Four Flies** is therefore a transitional film which moments a detective framework but incorporates a bizarre pseudo-scientific idea: the images of the suspended insects which reveal the killer's identity are even more dubious than the X-ray chromosome theory in his previous thriller. Moreover, there is the protagonist's recurring nightmare in which he sees a youth executed in a Mafia-style square. With the sort of imagery usually seen in a murder mystery, indeed, the strength of this film lies in its superbly visualized idea (the scientist-detective wastes no opportunity to explore with his camera). Since leading from a telephone box into the city's underground cellar system and up to the killer's lair may seem unnecessarily contrived, yet they rattle with the viewer long after scenes from less Rambovitch films have vanished from the memory. Other camera-centric conceits include the rotating shots within a peddled car (clearly an allusion for the killer's mind) and the much-sought super slow motion crash which propels the killer (and the viewer) into the rear of a truck amidst a shower of shattering glass (a similar shot was used in **Phenomena**). The film's main weaknesses lie with its unimpressive leads. Brandon (definitely, not the director's first choice) is a smarmy hunk/victim but lacks the personable edge of a David Hemmings or even Anthony Franciosa, and Farmer hardly lights up the screen in a part where she has little to do. The supporting characters are required to fill the emotional void and supply the human touch: the camp private-eye, Bud Spencer's God, the Professor, and Roberto's lover Gella. Unfortunately, Argento also includes some of the unnecessary humor which would later mar **Deep Red** slightly but this is a minor quibble. The film's impact is also lessened by Morricone's score which is neither aesthetically unappealing

#### Video

Belgium: Metropole, \$59n, letterboxed.  
France: Metras Video, letterboxed. **Am  ric**. Both as **Quatre moschee sul velluto grigio**.  
Germany: Sunset Video, French language. Greek subtitles. as **Quattro moschee sul velluto grigio**.  
Italy: A European English language bootleg, running 53m 27s, which clearly poses as a regular US release on the flimsy "Silver Star" label, is the most widely available tape in circulation. Taken from a damaged 16mm print with sound deficiencies this release is at least on a high-grade tape and fully enjoyable.

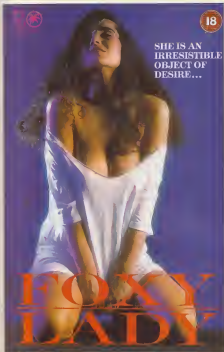
#### Soundtrack:

USA: An Ennio Morricone - Dario Argento Trilogy. Main track compilation of music from **The Bird With the Crystal Plumage**, **The Cat O'Nine Tails** and **Four Flies on Grey Velvet** plus a five minute interview.

#### THE FOURTH VICTIM

**In leido eke p  rre** (At the Bottom of the Swimming Pool)  
La ultima vittima Ankerstjerne (Spain 'The Last Mrs Anderson')  
One Geheimnis von Schloss Monte Christo (Germany 'The Mystery of Castle Monte Christo')  
Death at the Deep End of the Swimming Pool  
1971 Italy/Span Technicolor Techniscope  
83m  
Production Company: Trieste Film Industrie (Rome)/Filmstar Produktion/Edizione Con con Roma (Madrid)  
Director: Eugenio Martin  
Producer: Marcel Pons Gence  
Story: based on a short story by J.B. Gifford  
Screenplay: Vicente Collins, Santiago Mercade  
Cinematography: Guglielmo Mancori  
Editor: Eugenio Martin  
Art Director: Ramiro Gomez  
Music: Piero Umiliani  
Assistant Director: Riccardo Guerra  
Cast: Carol Baker, Julie Spencer, Alice Lillien, Martin Montali, Michael Craig (Arthur Anderson), Miranda Cerna, Maria Martini, Livia Scerri, Jos   Luis Lopez Vazquez (Inspector Murphy), Enzo Gennari, Philo Rios, Alberto Fernandez, Manuel Galiana, Alberto G  mez Espartero

Arthur Anderson discovers Gelly, his wife, floating naked in the deep end of his swimming pool. He and Felicity Downing, his loyal housekeeper, drag her body from the water, dress her and call a doctor. The latter signs a death certificate for accidental drowning. However, on the day of Gelly's funeral, a police superintendent informs Arthur that the insurance company have taken a murder investigation. It then appears that she was his third wife and that his two previous spouses also died from accidents. At the subsequent trial, Miss Downing makes a story about a drug problem which Gelly was supposed to have had, in order to save her employer from being found guilty. Afterwards the disappointed but dogged superintendent reveals that he is determined to see justice done. Soon after, an attractive nightclub, Julie Spencer, takes a midnight swim in Arthur's pool and then deliberately involves herself with him. After a whirlwind romance they get married. However, Julie is not all she seems. Many Spanish and Italian home/foreigners are set in Blighty but for the most part, they remain unimpressed. Commented: It is true that a pleasant change to encounter a genre which is so thoroughly English (complete with quiffs, baronet, it might have been made as a success by some down at heel Brits. Fortunately, Piero Umiliani's typically Italian score, which is treated with few overly female vocals often used by genre composers, serves as a pleasant reminder that this is **Italy**! The tentative award plot, which was concocted partly by Sergio Moriconi (**Hatchet for the Honeycomb**) presents Michael Craig's charac-



SHE IS AN  
IRRESISTIBLE  
OBJECT OF  
DESIRE...

in as a possible Bluebeard, with a locked door that leads to an attic of dark sadists. However, as Greg attempts to get another emotionally involved male figure, the female protagonists (Baker and Miellet) begin to take on sinister guises, with rampant insanity threatening to break out of every frame. Spanish director Eugenio Martin also contributed *Horror Express* and *A Cordillera For the Devil*, two reasonably ingratiating terror pics.

**Video:**  
Greco: Master Home Video: Greek subtitles as *The Fourth Victim*

#### FOXY LADY

**Spindo Marine** ("Saying on Marine")  
**The Seeds of the Fox** (original export title)  
1962 Italy Kodak colour 98m  
Production Company: Gens Film/National  
Cinematografia  
Director: George Romanos (Sergio Martino)  
Story: George Romanos (Sergio Martino)  
Screenplay: Patrizia Ragnoli, George Romanos  
(Sergio Martino)

Cinematography: Giancarlo Farnedè  
Editor: Albert Maini (Alessandro Martin)  
Music: Luigi Corbelli  
Special Effects: Roberto Ricci  
Assistant Director: Federica Martina  
Cost: Debora Capriglio (Marina), Steve Bond  
(Mark Derrick), Silvana Tronzi (Anna)  
Leonardo Tavaglio (Walter), Paola Lotti  
(Stefania), Raffaella Offidini (Sofia),  
Raffaella Mantola (Irma), Maria Cora (Irish)  
Roberta Ricci (Maria Lotti)

A professional hitman arrives in Buenos Aires having been hired to kill an as yet unidentified gang leader. The hitman is revealed to be Mark Derrick, a former Marine cop who was discharged for taking bribes but avoided a prison sentence by informing on various drug dealers. Derrick's wife and son were subsequently blown to pieces by a drugs gang in revenge. Having been provided with an apartment whilst awaiting confirmation of his target, the hitman is intrigued by the sound of Marina, the young woman in the next apartment, singing, crying and having loud episodes. The lonely, tormented man begins spying on his otherwise neighbour and witnesses her having sex with her constant boyfriend. It is not long before Mark and Marina are involved in a rocky, relationship. Matters are complicated when his target is revealed to be her oppressive boyfriend but, having suffered years of physical abuse, she is keen for Mark to fulfil his contract. However, it is not that simple.

Well-endowed Debora Capriglio (previously seen as Tinto Brass' *Paprika*) plays the enigmatic *Foxy Lady* with guts and a wicked sparkle in her eyes, alternating between a little naive innocent, a lady sex goddess and a cold-blooded killer. In spite of the screen time taken to elaborate on the reasons for her own Steve Bond's torment, this sexy thriller is really nothing more than a diversionary excuse for the can did camera to explore Capriglio's impressive naked body at every opportunity. The audience are given the added satisfaction of identifying their own thrill with Bond's voyeuristic activities. This borderline entry in the giallo canon was filmed in Argentina with a lower budget than usual but is undated here because it can take on a more general appeal, plus a twist plot twist (which is not difficult to guess). It also highlights a former sex player's decline into murderous work (Martino's next erotic thriller was the less satisfying *Greening Desire*).

**Video:**  
Italy: Delta Video - 64m 39s, full screen as  
**Spindo Marine**  
UK: Rio Pictures - 94m 40s, full screen as *Foxy Lady*



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Anita Strindberg and Luigi Pavelli in 'Gently Before She Dies'

### GENTLY BEFORE SHE DIES

*Il tuo viso e' una stanza chiusa e' solo io ne ho la chiave*

(Your face is a Locked Room and Only I Have the Key)

*Five of the Black Cat*

*Da Zwarte Kat* (Holland) (The Black Cat)

*Excite Me* (UK, theatrical only)

1972 Italy: Eastmancolor Technicolor 16mm

Production Company: Leo Film (Rome)

Director: Sergio Martino

Producer: Luciano Martino

Story: Luciano Martino, Sergio Savolini (freely

adapted from *The Black Cat* by Edgar Allan Poe)

Screenplay: Ernesto Gastaldi, Adriano Bolzoni,

Sergio Savolini

Cinematography: Giancarlo Ferrando

Editor: Aline Visciali

Art Director: Giorgio Benvenuti

Music: Bruno Nicolai

Assistant Director: Vittorio Caracci

Cast: Edwige Fenech (Florence), Anita

Strindberg (Inna), Luigi Pavelli (Oliviero)

Rougnery, Ivan Rastellini (Dino), Angela La

Vergata, Enrica Bonaccorti, Daniela Giordano,

Emmalinda De Felice, Marco Mariani, Nadine

Montagnani, Carla Marini, Bruno Bischoff,

Franco Nobile, Riccardo Salvino

Uncredited Cast: Alan Cohen (Luciano Pigozzi)

Oliviero Rougnery, an alcoholic writer, gains pleasure from humiliating and physically abusing Inna, his wife. She is also tormented by Greta, the cat which belonged to Oliviero's deceased mother. When his young mistress is stalked to death with a scythe, the philandering academic is the main suspect. His black maid is soon outwitted with a iron-drawbar, and in order to help avert suspicion, he persuades Inna to wait up the corpse in their cellar. A local prostitute is killed by the mysterious murderer but the latter is in turn murdered by the woman's aunt, seeking revenge. Meanwhile, Oliviero's sexually provocative niece Florencia arrives and soon seduces both Inna and her uncle. Someone must warn Inna gouges out one of this cat's eyes with a pair of scissors in revenge for her eating of her uncle's pigmeat. She also avenges Oliviero and Florence planning her demise.

Taking its wonderfully suggestive Italian title, *Your Face is a Locked Room and Only I Have the Key*, from one of the warning messages sent by Rastellini to Fenech in *Black Cat*, this Poe giallo amalgam is one of Sergio Martino's most alluring features. Even though a minor-class race is an unwelcome intrusion, like nearly

movies, the film uses its best characters to condemn racism and sexism and yet hypocritically reveals its exploiting both. There are also some unfortunate Americans ('tourists' and 'bell-brainers') being two examples. But these drawbacks can be loved in most Italian exploitation and they are outweighed by the distinctly decadent ambience, cruelly debauching characters and perverse twists. Typically the *Artemis Guide to Horror* makes some feel hardly aware by getting the location wrong (it's Italy not Cornwall) and transposing Fenech and Strindberg's roles. The fact that Fenech, who usually plays an abused heroine, is a cunning manipulator makes this movie all the more appealing. *Gently Before She Dies* remains shamefully unavailable on video, making it an even more Pao-lio trip into the dark recesses of the mind when viewed in a third generation copy.

### GIALLO A VENEZIA

(Giallo in Venice)

*Thrilling in Venice* (int. publicity styles title)

*Paradiso in Venezia* (direct video sleeve title)

(int.)

*Green sin Italia* (Esco!, Spain) (Crime

Without Traces)

1979 Italy: Technicolor scope 16mm

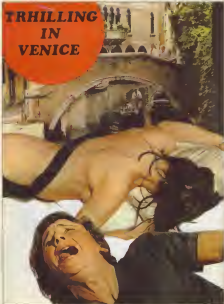
Production Company: Elea Cinematografica

Director: Mario Lucio

Producer: Gabriella Crespi

Story and Screenplay: Aldo Bono

Publicity sheet for 'Giallo a Venezia'



**Cinematography** Franco Vile  
**Editor** Mario Salvetti  
**Art Director** Muriolo De Angelis  
**Music** Bruno Pisanò  
**Assistant Director** Roberto Siostraler  
**Cost.** Leonora Fani (Rosella Cristofari)  
**Visuals** Gianni Dei (Fabio, Flavia's husband)  
**Jeff Byrne** (Napoleone De Poli) Maria Angela  
**Giordano** (Mama), Vesko Karavassini (Bruno),  
**Michela Ranzullo** (Eola Gennari), Giancarlo Del  
**Duca** (Mario Mancini)

**Venice:** The bodies of a married couple, Flavia and Fabio, are discovered on the dockside. She has drowned and he has been stabbed to death with a large pair of scissors. Maria, Flavia's best friend, is questioned by the police and a chain of slayings is set in motion. The victims include a prostitute who is stabbed in the street, Maria's lover, who is shot in the kitchen before being doused in petrol and set alight, and Maria herself, tied to a kitchen table and dismembered, before being stuffed in a fridge. Meanwhile, extended flashbacks reveal that Fabio gained genuine pleasure from forcing his young wife to take part in degrading sexual acts.

**Vienna:** A *Vesale* confronts the viewer immediately with the sight of Gianni Dei's debauched character being agonisingly stabbed in the neck! This eye-opener is a mere forerunner of the extreme violence in this acutely movie, which also reveals in the varied sexual humiliation which Daia's character enjoys. The film's gory highlight shows Maria Angela Giordano being strangled on a table top, her former reflected in the killer's silver sunglasses. Unfortunately the effectiveness of such out-takes are so heavily undermined by the leaden production values (the potentially shocking mutilation/scenes of the prostitute is badly lit and edited) while even performance (Venice does steady Jeff Byrne, also in Mario Casale's brutal *Weapons of Death*, adds to the film's agonies by playing a police inspector who constantly wets his back with eggs. Given the film's awful ambience, Bruno Pisanò's majestic score is passively unsuitable and leads one to suspect that a night has been 'borrowed' from a production with better aesthetic values. Troupine Gianni Dei and Maria Angela Giordano were up for movie mayhem in producer Gabriele

Tronetti's next contribution to trash cinema. **Puttock** who endures, which even managed to cut into Venetian exploits by turning Maria Angela into a perverse human which believes when a long metal poker is seen entering her vagina and exiting via her mouth!

**Video:**  
 First label unknown. In *Prossimo* on  
 Venezia with three titles *Cinéma six Italia*  
 to V. Star Video. 30m 45s. Full screen in *Qualità*  
 a *Vesale*.  
 Second label unknown. Full screen in *Prossimo*  
 on Venezia.  
 Supplement: Star Video. in *Qualità* a *Vesale*.

## GIRL IN ROOM 2A

**La casa della paura** (The House of Fear)  
**The Paraversione of Mrs Grant** (USA, also  
 name release title)

**La chiave di la halterazione** (a *Vesale* (The  
 Key in Room 2a))

**La straniera della Signora Grant** (Italy  
 missing title, The Strangeness of Mrs Grant)  
**Room in Room 2a** (English language pre-  
 release title)

1973. Italy. Technicolor. 106m.  
 Production Company: Euro Italian Productions  
 Director, Producer and Screenplay-Writer: L.  
 Ross

**Cinematography** Mario Mancini  
**Editors** Nera Erani, Gianfranco Brionacci  
**Art Director** Giuseppe Piretti  
**Music** Rolf Pallas  
**Assistant Directors** Carl Rosan, Fanny  
 Camerino  
**Cost.** Daniela Giordano (Margaret), Raf Vallone  
 (Mr. Drewes), John Banville (Jack Whitely)



LA FLORIDA CINEMATOGRAFICA PIRELLA



DANIELA GIORDANO • ANGELO INFANTI ELLA PARTI IN FRANCE  
 JOHN SCANLON • ROSALBA NERI • BRAD HARRIS  
 FRANK LATIMORE • KARIN SCHUBERT E LA PARTICIPAZIONE DI RAF VALLONE

Notion recordings for 'Girl in Room 2a'

Angelo Infanti (Frank Grant), Karin Schubert (Margaret), Rosalba Neri (Miss Bonaventura), a second worker), Brad Harris (Charles, Ed's ex-boyfriend), Frank Latimore (Giovanna's father), Nera Cardinale (Della Galotti), Mariann (last) Pali

A young woman is kidnapped in the street and tortured to death. Her body is later thrown from a cliff to make it look like she committed suicide. Margaret is released from a woman's prison and offered a place to stay at a half-way house for ex-offenders, owned by a Mrs Grant.

However, the initially grateful young women soon find her tears invaded by a red masked intruder. Mrs. Grant and her empty son Frank (who collects mannequins) are acquainted with Mr. Dezza, an enigmatic individual, who runs an organization which conducts a war against so-called sinners whom they perceive to be "evil." Jack, the brother of the young women who supposedly killed herself, accuses Margaret who helping him investigate the strange goings-on at Mrs. Grant's house.

Longstanding speculation about the identity of the unnamed pseudonym director William L. Rose can now be resolved. Rose was an American film maker who traveled to Rome in order to take advantage of cheap Italian production facilities and locations (the large villa where much of this film takes place was also used as the *Slaughter Hotel*). The resulting movie has an oddly collaborative feel to it. Rose's shifty script is typical of low budget American exploitation with awkward dialogue passages (the early Harold Pinter!) and characters who are at pains to identify each other again and again. However, these stumbling joints are largely confined to the film's first half hour once the plot gets it's teeth. The throwaway trailers on the merits of crime and gunplay rise from one incandescent scene to another, while the hostess relate under the glare of Mario Mascini's crisp cinematography. Other distinguishing features are the brief glimpses of women being tortured (the ditty parodies depiction of a naked woman being garroted through the abdomen by a long-gear is work of Pinter at his finest) and another laughably inappropriate score from Bette Peters.

#### Video:

USA: From Entertainment - R2n S&L full screen - good quality print and transfer as *Girl in Room 30*

### HATCHET FOR THE HONEY-MOON

*Il rosso sopra della figlia* (The Red Sign of Madonna)

*Un hache pour le lune de miel* (Spain 'A Hatchet For the Honey-moon')

*Le signe rouge de la fille* (France 'The Red Sign of Madonna')

*La hache sanglante II* (France video re-release 'Bay of Blood II')

*Blood Brides* (UK theatrical title and German video title)

1955 Italy/Span: Eastmancolor Movie Lab Color 95m

Production Company: Mercury Cinematografica (Rome)/Pan Laine Film (Madrid)/Pellicolas Bava and Cin S.A.

Director: Mario Bava

Producer: Manuel Cane

Screenplay: Mario Bava, Santiago Monede

Mario Nery

Cinematography: Mario Bava, assisted by Antonio Rinaldi

Editor: Sergio Lodo Rinaldi

Art Director: Guido Malin

Music: Sebastiano Biondelli

Assistant Directors: Lamberto Bava, Ricardo Wolf, Mario Bava

Cast: Stephen Forsyth (John Armstrong), Laura Betti (Mildred Hasting), Fanny Basso (Alice), Anna Collina (Luciana Pigeon), (Venus), Dagmar Laundauer (Helen), Antonio Mari (Loren)

Guest: Tilly (Doctor Kallwey), Vincenzo Vercelli (Remy), Francesca Fubini, Jona Ignazio Abadur (Ungaro), Silvia Lancia (Wendy), Mariastella Riva, Clara De Wit, Bruno Bonifazi, Guido Barbone (JWAH as a boy)

Paris, in less than a year, three women have been lured to death on their wedding night. Meanwhile, lately Mildred Hasting

stings up her second husband Joe about his poor performance in bed. It is revealed that

John is the bride killer, making up for his impotence by embedding a hatchet in women's

backs before disposing of their bodies in his

beloved leaf insurance. After each murder he is able to recall more details from his child-



hood about the mysterious death of his mother, whom he apparently adored. Finally, unable to cope any longer with marital arguments, he takes a hatchet to his wife. The increasingly deluded madman imagines that Mildred is still torturing him and goes on to kill more murderous dead in order to discover the true nature of his childhood experience.

Despite the heinous house setting Bava's

*Hatchet* is nowhere near as delirious as his

*Blood and Black Lace*. The nuptial element

of the film is negligible, it's scarily obvious

who killed the bride's mother (Pierluigi 'Jewel Jewel' comes into play yet again)

Nevertheless, the film pays dividends in terms

of lighting and camerawork and scenes of

Forsyth, clad in a wedding dress stalking her

wedding smother mannequin are undeniably

effective. The director's wicked touches of black

humor include the sight of a smoking chimney

as John's latest victim is burnt, which segues

nicely into a breakfast scene showing him

burning his toast. But the film's best sequence

occurs during the aftermath of his wife's murder. The suspicious police inspector, who keeps

inspector. A moment to savor and one that

almost has you rooting for the deranged wife

killer. Santa Rosalia's schizoid score, which

combines frenetic low themes with gentle

harpsichord melodies and lush orchestral

adds intensity to the proceedings. The bride

smother scenes here was reworked as *He*

*Known You're Alone*, an American video

in stater form 1980

Video: Unrated Film - 84 25 slightly letterboxed

as *Hatchet For the Honey-moon*

France Delta Video Diffusion - *La hache*

*sanglante II*

Germany: label unknown full screen as

*Blood Brides*

USA: Charter, VO, Media, Timeless

Soundtrack:

Italy RCA CD on a double bill with *Black*

*Sabbath* Gato Neri CD *Murder For*

*Pleasure* Gato and Thelma Thelma - 116

thems only

### HITCH-HIKE

*Autos stop - rosso sangue* (Hitch-Hike - Red

Blood)

*La proie de l'auto stop* (Belgium and France

video release as title 'The Hitch-Hiker's Play')

*Bloefles* (Germany video release title)

*Wen Du Kuglerst - Lohes lach* (Germany

*When You Die - Luvv')*

*Der Teufelsrip* (Germany alternate title 'The

## Death Strip!

Autostop (Poland) (Wish Myself)

Autostop-alicorno (Portugal)

El cinico y la casaca (Spain) (The Cinic and the Merlot Woman)

Auto-stop sanguinario (Chimorodol)

Never Give a Leth To a Stranger

1971, 16mm, Eastmancolor, Television, 100m

Production Company: Explorare Film Int.

S.r.l./Medusa Distribuzione S.r.l.

Director: Pasquale Festa Campanile

Producers: Bruno Torbacco, Mario Marziani

Story: Aldo Crudo, based on Peter Kane's *The**Widow and the Fury*

Screenplay: Ottavio Jemma, Aldo Crudo,

Pasquale Festa Campanile

Cinematography: Franco Di Giacomo, Giuseppe

Rizzolini

Editor: Antonio Salicrú

Music: Ennio Morricone

Art Direction and Costumes: Genito

Biancalardi

Assistant Director: Neri Piretti

Cast: Franco Rizzo (Walter Mancini), Genina

Clary (Lisa Mancini), David Mann (Maurice Kinski)

John (Dario), Loffredo (Gianni Rossi), Carlo Pini

(Gabriel), Pedro Sanchez (Ignacio Spalle) (see

cover), Lucio Laurenti (Saverio Scavone),

Monica Vanzetti (Saverio's sister), Rinaldo Ossico,

Angelo Pagano, Luigi Dini, Robert Sommer,

Ann Ferguson, Fiorella Di Bella, John P. Dinkley

Walter and Lisa Mancini, an Italian couple, are touring across the USA on a sixteen holiday: he is an elaborate journalist and she is his long suffering wife. They pick up a hitch hiker, Adam Kinski, who is revealed to be a psychotic, bank robber with a suitcase filled with one million stolen dollars. The tourist becomes particularly upset when Adam begins making crude sexual advances towards Lisa. "the girl with the golden suit". As the Mancinis are forced to drive to Mexico, the two stalkers meet head-on involved in a battle of wits. The cunning reporter tries to alert two motorcycle cops on starting a routine road block but the bank robber shoots them. That evening, while her husband is forced to watch, Adam begins to rape

Lisa. However, the degrading spectacle is swiftly curtailed when two of Adam's cohorts show up and blast their double crossing ex partner. The violence continues until a final later twist. This cynical thriller, which incorporates some genre-typical sexual games and a murder scheme, benefits considerably from Aldo Crudo's near silent storyline which reveals in the psychological way being played by its main protagonists. This film is ably brought to the screen by Campanile, formerly a director of fluffy comedies, who uses close camerawork to make the viewer an unwilling participant in the reversal and behind conflicts, contrasting the stifling atmosphere in the tourist's car with the open vistas of the Nevada desert. The moral cell, bubbling hitch hiker is played to the hilt by Rizzo, thinking of scumbag villains, while Lisa (previously another basic stock prima in *The Pink Cord*) and Clary are both excellent as the couple who go from a marriage made in hell to an earthly nightmare. The image of Clary emerging naked from the carven with a smoking rifle in her hand like an angel of vengeance is priceless. The downbeat ending is presaged by the opening shots of Walter firing up his wife on a life sight. Morricone contributes some soft haunting, laid-out guitar melodies, and the use of a rocky insect song as a perverts counterpoint to the violent on-screen images was rewarded by Ruggieri's *Deadly in House on the Edge of the Park*, which also top-lined Rizzo.

Notes: The scene where Hans rapes Clary by a campfire was shot in two versions. In one version (Dutch and Japanese video releases) the fire hides much of the nudity which can be seen in the British (VTC), Danish, Finnish and Swedish versions. The brain-splitting image of the second rap being shot in the head is cut from the Finnish, Dutch, Japanese and Swedish videos.

## Video:

Autostop: R/Tel/Filmways/VTC

Belgium and France: Hollywood Video

as *La grande da l'autostop*

Denmark: Video R: Video Action (both versions)

uncut and interboxed at 1:37:1 with stereo late

## Biaffranco

Finland: label unknown

Germany: VPS

Greece: Video Action, 80m, full screen. Greek

subtitles as *Hitch-hike*Holland: R/T: interboxed as *Hitch-hike*

Japan: label unknown, 102m cut, interboxed,

Poland: Video Rondo: approx. 94m as

## Autostop

Portugal: Cinemaflex - as *Autostop*

## alicorno

Sweden: Video Tape Center: cut, interboxed at

1:37:1 as *Hitch-hike*

Switzerland: Cinetel -

Italian language

Venezuela: label unknown

UK: VTC: 89m 30s, uncoped in *Hitch-hike*

Reviews: 89m 30s (although the 10" rated

screen indicates that it is 83m), interboxed at

1:55:1, Video: - interboxed, 89m cut

## Lanzarote

Japan: label unknown - 103m cut, interboxed

The scene where the raped cop is shot in the

head is cut

## Italy: CDM LP

new prints, limited edition of

550 copies

## Video:

Italy: CDM LP: new prints, limited edition of

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550 copies

## Video:

Italy: CDM LP: new prints, limited edition of

550 copies



Music: Marcello Giombini  
Cast: Gillie Hill (Peggy Foster), Angel Del  
Pozo, Brian Coxhead, Brian Baker, Silvio  
Gendini, Ronald James, Orchestre De Genes  
(Shirley), Carlos Otero, Manuel Gae, Goyo  
Latorra, Gabriel Agusti

At Heathrow Airport, a man is forced to sleep in a toilet cubicle. A young woman, Peggy Foster, is concerned about the disappearance of Michael, her photographer boyfriend, who has been in Vietnam for months. In order to pay the rent, she reluctantly lets her apartment to a man called John Kim Lawford. The new tenant wears sunglasses indoors and acts suspiciously. Peggy is lured to an abandoned railway by a call from Michael but is shot at by a sniper. Back at her apartment block she is shocked to find that a man has apparently committed suicide by jumping from her balcony. While the police question Peggy, a stranger talks up and reassures himself as John Kim Lawford. Shirley, secretary to Peggy's lascivious publisher, is killed by a black-gloved intruder and the mystery deepens.

"What's going on here?" asks one of the red herrings in this particularly niggardly thriller. In fact, everyone seems to know what's going on except the bewildered heroine (Gillie Hill, who was one of David Hemmings' playthings in *Blowup*) as she dutifully responds to her anguished boyfriend's question. But somehow the plot is the important factor here. It's as if the master Spanish filmmakers responsible for this gaudy knew that no one would take it seriously and decided to play with genre conventions. Be as well as laughable dialogue we are treated to some comic characters. The second case is personified by Mr. Lewis, a campish little-beeping neighbor (and not being, of course), who is obsessed with one of the strings from his beloved instrument. Lewis is at loggerheads with the apartment block caretaker, who is also leopards' a suspect, particularly when he is seen wielding a sickle just after a victim has been murdered with one. As in other London-based thrillers, the film pays respect to most of the city's landmarks but, unlike *Fu!c's A Lion in a Woman's Skin*, fails to feel as comfortable on any particular location (although there is a fatal incident at Piccadilly Circus Underground station). Even the climactic chase occurs in countryside which is clearly Spanish or Italian.

#### Video:

Germany: label unknown  
France: Master Home Video 89m 30s, English language, Greek subtitles, with superimposed on-screen title *The Yellow Ware Glasses* and sleeve title *Not Lips of the Killer*

### THE HOUSE OF THE YELLOW CARPET

*La casa del tappeto giallo*  
**Der Gelfe Teppich** (Germany) (The Yellow Carpet)  
1963 (Italy) Eastmancolor 89m  
Production Company: RFA, RAB  
Director: Carlo Lizzani  
Producer: Filiberto Bendis  
Story: Aldo Gellon based on a play Turco e Scavacchi  
Screenplay: Lucio Belandieri, Filiberto Bendis  
Musicology: Giuliano Gustoni  
Editor: Angela Capelli  
Art Director: Elena Ricci Pazzetta  
Music: Silvio Cipriani  
Cast: Beatrice Neri (Frances), Friend Josephson (Achille Gennati) (the professor), Vittorio Mastropasqua (Andrea), Milena Vukotic (the psychiatrist)

A young couple, Francis and Andrea, live in an apartment in an ultra-modern high-rise block. They have ordered an ornate yellow carpet for sale but, just as a buyer is expected, Andrea is forced to leave the apartment because he is being lured away. In his absence, a sinister man turns up apparently willing to purchase the carpet. However, he soon confesses to being a wife murderer.

FRANCE, ITALY, CINEMA presents

JEAN SOREL

DANS

# SUSPICION

AVEC

MAURIZIO BONUCCIA & ROSSANA CIANNI - TONY KENDALL

ET

Musique de

PIERO PICCIONE

EASTMANCOLOR  
ECRAN PARADISMORE

ANALIA GADE

un film de J. M. FORQUE



"In the Eye of the Hurricane"

recently released from prison, and sets about terrifying the young woman. He claims to be in cahoots with Antonio, who at jealous of his wife's feelings for Ernesto, her stepfather (the carpet was a wedding gift from him). She retorts and tells him to steady. A woman turns up looking for her husband, an ex-sister who is in the habit of selling at stranger's houses pretending to be business characters. Franco doesn't have even seen her attacker and persuades the woman to leave. However, she is shocked to find the blood-spattered man is still alive. This bizarre and claustrophobic psychological thriller is made like *The Apartment* With the Yellow Patterned Rug. Commercial Cine Locom (whose *Severage Prostitution Rocket* is an amusing slice of exploitation sex-it-rebels) directs with an eye for detail and is not afraid to vent on the audience. The menacing stranger runs a knife sharp knife across Franco's throat (it does hurt) and, in a wind-up scene, inserts a hypodermic needle into his eyelid. But despite these brutal jabs, the emphasis is on pulling the proverbial rug, or carpet from beneath the husband's feet. One minute the changes and his tightly female accomplice represent a threat to Franco, the next they are shock therapists in collusion with her peroxide husband. Surely he should be the one undergoing treatment, and the next they are... oh well, better not spoil the ending. This is a tongue-in-cheek thriller in the eye of the viewer who is female lead with little dignity (hey, it's Bland!) but if you're willing to accept a dose of ironic black humor with your giallo, then you will be able to stomach the exonerations on this one. Surprisingly, it was shown with slight cuts on British TV late one evening during the Egleth

#### Video:

USA: Lightning Video 89m 57s, full screen as *The House of the Yellow Carpet*

### THE IGUANA WITH A TONGUE OF FIRE

*L'iguane della lingua di fuoco*  
*L'iguane a la lengua de feu* (France)  
*Le Iguane de la langue de feu* (Spain)  
*Le Iguane de la langue de fuoco* (Wendisch video sleeve title)

On screen: [The Executive] (Italian title) 1971 Italy/France/West Germany: Eastmancolor Telescop scope 96m

Producer: Company Generale (Rome)Garcia (Pentecost)Tara Filmkunst (Munich)  
Director: Willy Peretz (Riccardo Fredi)  
Story: based on the novel *A Room Without a Door* by Christ Mann  
Screenplay: Willy Peretz (Riccardo Fredi), Alessandro Cominetti, Günther Bant  
Cinematographer: Sylvio Ippoliti  
Editor: Willy Peretz (Riccardo Fredi) with Bruno Michel  
Music: Silvio Cipriani  
Cast: Antonio Diffring (Ambasciatore Sebastian), Valentina Cortese (Madame Sobieski), Luigi Petilli (Le Inspector John Norton), Dagmar Lassander (Helene Sobieski), Dominique Deshayes (Ambasciatore Sobieski's mistress) Werner Pocher (Marc Sobieski), Juliette Bertoletti (Natalie Roman), (Mende) the chauffeur Sergio Dario, Ruth Duryl  
Uncredited Cast: Riccardo Fredi (Alexander de B)

In Dublin, the cold-hearted, steel-dashed corpse of a young woman is discovered in the back of the Swiss Ambassador's limousine. The Ambassador's family and employees all become immediate suspects. Faced with the problems of diplomatic immunity, the police officer in charge of the case brings in John Norton, an ex-inspector known for his brutal methods to carry out an "unofficial" investigation. While

# IN THE EYE OF THE HURRICANE

Jean Sorel    Maurizio Bonuglia  
Analia Godé    Rossana Gianni  
Tony Kendall



Ignara develops a relationship with the Ambassador's attractive daughter, several more gruesome murders occur. On the evidence of his awful *Genovese degli archivi di polizia di una capitale Europea* this opportunistic attempt to jump on the giallo bandwagon, Riccardo Frede's reputation as one of the gifted directors of Italian commercial cinema has to be called into question.

Ignara is an unconvincing effort which, in an attempt to pack in as many red herrings as possible, even places the criminal detective figure under suspicion. True, there are many anti-fairy-tale moments in the giallo genre but Frede's revised status leaves one wondering why this is such a grabby-looking film and why the director telegraphs each revelation or violent incident with a breathtaking lack of subtlety. Works of Umberto Lenzi in his worst. Despite such reservations, the presence of Degnar Lissander and Yvelene Cortese provides this northern tale with a certain amount of aggressive feminine charm, although Dominique Boschero is shamefully under-used in a minor role. The best ensemble effort Lissander, magnificent in a hideous red and flapping black cloak, being chased by the near-breast-thrusting killer through foggy Dublin streets. Aside from the appeal of the exotic Irish setting (which unfortunately prompts an array of unconvincing dubbed Gaelic scenes), what really distinguishes this flick from its contemporaries is the sheer nastiness of the murders. Faces are scorched with acid, blood gushes from sliced throats and a flashback showcases a mafia decorated with Italian matter. These dubbies delight lead to an over-the-top climax which shows a

seemingly unstoppable transsexual slasher carrying out a frenzied attack on the Inspector's half-sister teenage daughter while attempting to teach his elderly mother's lessons out. As is the case with trash like *Giulio e Vernole* and *The New York Ripper*, such moments of incoherence elevate a second-rate giallo to principles of cinematic bad taste which, although unnecessary, are an undeniable pleasure.

**Video:** Greece: PVP Palace Video Productions; 89m  
\$29. Tait (script). Greek subtitles as *The Ignara with a Tongue of Fire*.  
Italy: Magnum 30, sex scenes between Poldi and Lissander are apparently missing. AVO Film. Both releases as *L'ignara della lingua di fuoco*.  
Venezuela: label unknown, but in Spanish as *La lengua de fuego de la Ignara* label unknown, but in English with Spanish subtitles as *The Ignara with a Tongue of Fire*.

## IN THE EYE OF THE HURRICANE

*La vulpe della code di velluto* (The Fox with a Tail of Velvet)

61 *oje del huracan* (Spain 'The Eye of the Hurricane')

**Suspicion** (France)

**Loamy Lovers** (UK, theatrical title)

1571 **Sperry** (Extramarital 82m)

Production Company: Orfeo (Madrid/Arco Film (Paris))

Director: Joël Méne Perque

Screenplay: Rafael Azcona, Joël Méne Perque, Mario Di Nardo, Francesco Campitelli  
Cinematography: Giovanni Bergamaschi, Alexander Ullrich  
Cost: Mercedes Alcaraz  
Art Director: Santiago Masella  
Music: Piero Piccioni  
Assistant Directors: Roberto Amicucci, J. A. Arceval  
Cost: Analia Godé (Ruth Dupré), Jean Sorel (Paul Corbelli), Rossana Gianni (Daniela), Tony Kendall (Luciano Sella) (Robert), Maurizio Bonuglia (Roland), Julie Fene (Pierre, the butler), a black dog (Bernard)

Having agreed to a brief separation from her husband Michel, Ruth Dupré takes Paul, a handsome young man, for a sojourn at her luxurious coastal villa. Paul's enigmatic friend Roland turns up. Accidents begin to happen: the brakes on Ruth's apartment "fail" and her oxygen tanks are mysteriously empty when she goes deep sea diving. Ruth becomes increasingly paranoid, especially when Michel visits and she overhears him discussing a murder plot with Paul and "another woman" called Daniela. This wild episode (Roland was filmed in the Côte d'Azur and comes across like a twisted adventurer, see, blue sky, desert, murder and, of course, Martin). Basically, this is an extension of Umberto Lenzi's *Orgasmo/Panem* plot, except it's Analia Godé who plays the despairing, psychologically tortured rich woman who normally reserved for Carroll Baker. Despite the police inspector's assertion that "you shouldn't play cards with an old pack" Spanish director Joël Méne Perque deals a winning hand which is complemented by good performances from the rest, especially that very interesting theme from Piero Piccioni and some gorgeously pleasing early Seventies fashions and interiors. In addition, there is a slicked-but-well-executed sequence in which Ruth is nearly killed when her car breaks mysteriously (all seven Hitchcock showed how a similar scene can be turned by the use of back projection in *Family Plot*). The twist ending is neatly anticipated by Michel's assertion that "violence breeds violence".

## Video:

Harvard Standard: letterboxed with Dutch subtitles as *In the Eye of the Hurricane*

## IN THE FOLDS OF THE FLESH

*Nella panga della carne*

*Las underrindadas* (Spain 'The Possessed')

*Cane les replie de la chair* (France 'In the Folds of the Flesh')

*La folie* (France 'video rental 'The Madness')

*Felicità* (France 'video rental 'Happiness')

**Messianic orgasm** (Venezuela)

1973 *Italy/Span* Extramarital 89m

Production Company: M.G.B. Cinematografica

(Spain/Tale Film (Madrid))

Director and Producer: Sergio Bergamelli

Story: Fabio De Agostini, Mario Marfanel

Copied

Screenplay: Fabio De Agostini, Sergio Bergamelli

Cinematography: Mario Padua

Editor: Daniela Ravigne

Art Director: Eduardo Torre de la Puente

Music: Jesus Villa Rolo

Assistant Directors: Fernando Menghi, Juan Ignacio Galarza, Wilches

Cost: Eleonora Reyes, Diego (Lucilla), Anna

Maria Perangeli (Hilthelma/Gloria),

Fernando Sandoz (Pascual Corroci), Victor

Alcaraz (Michel Bardoul), Alfredo Moya (police

inspector), Emilio Gasparri (Cabe (Joshi) Mario

Rosa Schiavusa (Elizabet), Giancarlo Sero

(André), Gastón Imbro, Luciana Lancia

Gabriel (Antoine), Bruno Cangini

Parcel Garriel, an escaped criminal, seduc-

tively whistles Lucilla disposing of her second

husband André's body at sea. Thirteen years

later, André's cousin turns up at Lucilla's villa

with the same dog. It's not long before

Lucilla, André's son, arranges the latter

hanged and Peler, André's daughter



In The Folds of the Flesh?

stab their unwilling family member to death. Another unwanted visitor found straws and needles seduces Father. Cain is jealous and wants the Don Juan about the dangers of being a male prying master, and it's not long before Felipe disfigures her. Paolo, the ex-con who witnessed the murder of Andre is the next intruder. He takes the family's savings and demands blackmail money, prompting them to do away with him in an evil bath. The police investigate and a chain of deception and murder is revealed.

Containing enough aberrant behaviour and nauséous to keep a conference of psychologists long film studies before they busy for a week, **In the Folds of the Flesh** is a ridiculous overwrought trash masterpiece. The truly incredible plot is as convoluted and bizarre as defies serious explanation. Not content with depicting the perverse excess of its unusual characters, the film even manages to drag in Etruscan skeletons, apocalyptic visions and flashbacks to a Nazi death camp. The techy scenes are a delight (the insane asylum and it makes no difference that the multiple behind sets are perfectly unconvincing 3D's face it, even with all the advances in special effects). Sam Savitt couldn't do much better years later for Argento's **Throats**. In a film as wild as this really takes second place to sci-fi-fanged anthologies. These future directors worked on the amazing telenovela. Co-writer, Fabio De Agostino, went on

to elaborate on the brief Nazi scenes on show here with **The Red Nights of the Gesteira**, his co-writer was Mario Conno, who used more Freudian theory to explain his **Eyes in the Labyrinth**, while assistant director Ferdinando Muschi helmed another demented classic featuring a bachelorette, **The Gogeyman and the French Murders**.

#### Videos

France: Benéfaiar Production/VSP - as **Dase les replis de la chair**  
 Greece: VSP - 60m 17s as **In the Folds of the Flesh** with sleeve title **Palady**  
 Italy: Video club, "torbionini", Evale - Bath releases as **Red single della carne**  
 UK: Redemption - 87m 51s, usual with a BSCC '18' certificate letterboxed, good quality print as **In the Folds of the Flesh**. With a sleeve design which (cleverly) exploits the brief Nazi death camp flashback  
 Venezuela: label unknown: uncut as **Mansion congrimenti**

#### INTIMATE CRIMES

**Deitto: e luce rossa** (Crimes in a Red Light)  
**Crimes dans l'intimité** (France: Intimate Crimes)  
**Intimes gestationelles** (Germany: Intimate Confessions)  
 1996 Italy: Extremacolor Kodak, Augustus Color 80m

Production Company: New Way  
 Distribution: N.I.C. Srl  
 Director: Francesco Giannini (Pasquale Ferreri)  
 Producer: Pino Borschi, Rino D'Amico  
 Story: Pino Borschi  
 Screenplay: Gastone Russo, Albert Benay (Pasquale Ferreri)  
 Cinematographer: Pasquale Ferreri  
 Editor: Sandro Broglio  
 Music: Steve Casertano  
 Cast: Gabriella Berber (Claudia Fanti), Jeremy Ghione (Ugo Daport), Vanni Keri (Carminina), Paolo Rossi (Ronald Russo), (Mamma Roschi), Maurice Pail (Calle), a double employee, Marco Sam, Emanuele Dru (Pauri), Sara Conni (Mama)

Paolo Rossi, a middle aged man, is married to Claudia Fanti, the owner of a hotel. He wants to get rid of his wife so he can devote himself to Victoria, a self-adoring young blonde. Claudia is attacked by a thug as Paolo employs Joe Capone, a bodyguard, to protect her in the night. Joe is a killer, callously hard to dispose of the woman he is supposedly protecting. However he falls for Claudia and confesses the murder plot. She persuades him to kill her husband instead. Joe runs away but soon realises that he is deeply in love with Claudia. In the meantime, she marries Mamma Roschi, the manager of her hotel. Joe reappears and several twists follow.

Pasquale Ferreri, a former cinematographer for software specialists like Bruno Gebino and Lorenzo Onofri, is one of the few Italian directors, along with Antonio Semelino, currently still making gaffs. This film, and **Scandalous Liaisons** (also by Ferreri), have their roots in Italian genre cinema, but are an effort to imitate the numerous Hollywood produced erotic features which offer the thrills of every video rental order. As such they are little more than excuses to display as much female flesh as the plot will allow. Armed at the couple's malice, these movies thrills men and give women the satisfaction of allowing their partner to ogle other women because the nudity is apparently part of the story. Unfortunately, the constant necessity of linking the narrative to a porn plot stand still while the formula cast concept around naked soon becomes tiresome. A good example of this atrocious exhibitionism is **Intimate Crimes** in the four minutes it seems longer! describing which Sara Conni performs in a nightclub. This is bad enough but pneumatic Sara even reappears for a further

#### Intimate Crimes



UNA CITTA' E' SOTTO L'INCUBO  
DI UN FEROCO ASSASSINO



ASSASSINO E' ANCORA TRA NOI ... MARFANGELA D'ABBRACCIO - GIOVANNI VISENTINI  
con MEZZANOTTE - IVONNE D'ABBRACCIO - RICCARDO PIERROTTI - FRANCESCO CAPRANO  
regia di DETTO MARINIO - COLORE LUCIANO VITTORE PULICOLOR  
regia CAMILLO RETI  
produzione ORCHIDEA FILMS ... PRODUZIONI DISTRIBUZIONI ROMA

Italian video release for 'The Killer Is on the Phone'

shot on the dance floor. If you can cope with such long runs, this fluff is mildly diverting and remains at least one surprise twist. We learn why with better times are provided by Virgil, the assassin who was a pierceball in *Diele e Venezia* and Maurizio Poli, who was in *Rio Della Pira An Agguato Morte* and has the last word in *Intimate Games*.

**Video:** Germany: label unknown - as *Intimate Games*

Italy: Panther One Video/Number Sex - R16, G16, letterboxed in *Delitto e loro rose*

**THE KILLER HAS RETURNED**  
'L'assassino a' ancora tra noi' (The Killer Is Still Amongst Us)

France: *L'assassino a' ancora tra noi* (video release title)

1988 Italy: Fuy Color - Luciano Vittori - R16

Production Company: Orchidea Films S.r.l. (Rome)  
Director: Camillo Reti  
Story: Camillo Reti, Giuliano Cammello  
Screenplay: Ernesto Gastaldi, Camillo Reti  
Cinematography: Giuseppe Ranaldi  
Art Director: Ennio Hansen  
Special Effects: Roberto Pace  
Assistant Director: Marina Paoletti  
Cost: Mariangela D'Abbraccio (Orchestra), Giovanni Visentini, Riccardo Pierotti, Luigi Mezzanotte, Yvonne D'Abbraccio, Francesco Capraro, Greta Rotondo, Silvia D'Agostini, Fabio Carbone, Franco Adduci, Marco Bordini, Anna Piro, Giuseppe Politi, M. Roberto Tortorelli, Roberto Basso

The outside of Rome: while making love in a car, a young couple are mysteriously bothered by a male figure. Cristina, a criminology student, is composing her thesis on the unsolved murder. She is soon threatened by

anonymous calls, while her close friend and other people she comes into contact with are allowed to forget. She tries to suspect every one, even her boyfriend Alex. Believing that she may be psychic, Cristina attends a seance and is shocked to see the graphic murder and mutilation of another young couple. Still unsettled, she goes to a pre-arranged rendezvous with Alex at a seance called The Hellweek. A stranger, by implication the killer, sets down rules to them. The film being screened is 'L'assassino a' ancora tra noi'.

This intense film is somewhat dubious 'order television' due to its brutal base - a real-life serial killer had been intensely playing couples in the hills surrounding Florence since the late Sixties and at the time when the film was made was still at large. To add authenticity director Camillo Reti utilizes a flat televisual style, with cold lighting and no real use of music (he's aware that Datto Mariani's worst thing score is not given greater prominence). Although we are clearly meant to be drawn into Cristina's increasingly paranoid state of mind in which everyone seems threatening, especially men - unfortunately, without the benefit of English dubbing, most non-Italian speakers will lose interest before the shocking scene sequence towards the film's conclusion. Having depicted the psychic 'vision' of a young couple's murder, Reti details the killer's grisly hand work, the meticulous care of the woman's nipples and then, in a scene on a par with *The Beast in Hell's* headlights, shows every hair on his face. Although this extreme imagery is comparable with the gratuitous violence in certain previous work, such as *The Crimes of the Black Cat*, *Diele e Venezia* and *The New York Ripper* it is more disturbing here because we know that the killer's tale is real. The film even has the gall to question what is reality and what is fantasy via its film-within-a-film conclusion.

**Video:**

Italy: Vhs Video - released as both an uncut 70m 90c version and a cut 70m 80c version. Both are full screen except for opening and closing credits.

Japan: label unknown - in English with Japanese subtitles as *The Killer Has Returned*

**THE KILLER IS ON THE PHONE**

'L'assassino... a' al telefono' (The Killer - is on the Telephone)

The Killer - Dan Der Drecker (Denmark: 'The Killer - The One Who Kills')

Denmark: apple (French: video title 'Last Call')

Ein mensch geht auf's gerate (Germany: 'A

GR video release for 'The Killer is on the Phone'



The Final Curtain

THE KILLER IS ON THE PHONE

THE KILLER IS ON THE PHONE

THE KILLER IS ON THE PHONE

THE KILLER IS ON THE PHONE





Spanish poster sheet for 'The Killer is on the Phone'

Man Gave For Everything?

**El asesino... está al teléfono** (Spain) (video title)

**Scenes From a Murder** (UK, video title)

**The Fatal Curious** (UK, video title)

1973 (Italy) Entertainment (color) (V) (Lions)

1973 (Italy) Entertainment (color) (V) (Lions)

1973 (Italy) Entertainment (color) (V) (Lions)

1973 (Italy) Entertainment (color) (V) (Lions)

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1973 (Italy) Entertainment (color) (V) (Lions)

Videos:

France: Reflex Video, Atlantic Video Both are

Danmark: apgel

Holland: Telcom full screen

Italy: Magnani 33, AVO Film as *L'assassino... è al telefono*

UK: VCO 34m 19s, full screen as *Scenes*

*From a Murder* DVS 34m 18s full screen,

poor quality dark transfer as *The Fatal*

*Curtain*

## THE KILLER NUN

**Scenes from a Murder** (Sister Hammett)

**La petite sœur du diable** (Belgium, France)

**The Devil's Little Sister**

**Le meurtre au téléphone** (France) *The Nun Who*

*Kills*

**Confessions of a Nun** (Germany)

**De Non die Dood** (Holland) *The Nun is*

*Died*

**La sœur homicide** (Spain) *The Homicidal*

*Nun*

**Mord i Klöster** (Sweden) video title *Murder*

*in the Convent*

**Deadly Sister**

1973 (Italy) Telecolor 35m

Production Company: Concord in collaboration

with Gruppo di Lavoro Cellulo

Director: Giulio Sarat

Producer: Enzo Gatto

Story: Enzo Gatto

Screenplay: Giulio Sarat, Alberto Testa

Characterization: Tereza Massaro

Editor: Mario Gatto

Art Direction: Franco Verrini

Music: Alessandro Alessandrini

Assistant Director: Alberto Verrini

Cost: Anita Ekberg (Sister Gertrude), Aldo Velli

(Mother Superior), Massimo Sestini (Doctor

Forrest), Daniele Dubino, Lou Castel (Phelip

Julia Delavandri (Doctor Patrick Roberts), Alce

Gherardi (Bernese), Laura Nanni, Lea De

Sarmati, Paola Monni (Sister Mathew), Beata

Frija Antonovska Puzos, Sofia Lump, Nenna

Maravigne, Frenco Casavola, Maria Sofia

Amandola, Cheto Thomas, Manlio Pevati

Giuseppe Chiodini, Enzo Spatieri, Lery

Thomas, Aldo De Vito

is a French mental institution staffed by nuns. A

killer is murdering the inmates. Suspicion falls

upon Sister Gertrude who has become increas-

ingly paranoid following her treatment for a

broken heart.

**The Killer Nun** dutifully follows its clues,

caulity and murder whilst at the same time

attempting to provide a slough of, almost

poorly approached towards presentation. In fact

the film's trash aesthetic really is



A thriller full of suspense based on a true episode of crime that recently occurred in Belgium.

Ever since her former husband Peter was murdered, Director in action, has been out five years in his own story. She finds at the night of a bald-headed man (subsequently identified as Rando, professional killer). When she arrives, she cannot recognise her new husband George, nor remember what she had been told about Peter dying in a car crash. Peter's sister tells Director's sister Dorothy to replace her in a grey currently under rehearsal. Rando mistakes Dorothy for Director and kills her. Director subsequently dreams of happy times with Peter which alternate with nightmares in which he is killed by Rando. However, as she tries to tell George about her vision she sees him being murdered by the bald-headed killer. He passes her back to the theatre.

A fairly routine outing filmed to no great effect in Opheide. The medieval architecture and details of nearby bridges, which have serious qualities to Venice, might perhaps have been a more atmospheric setting for this psychological thriller. It is a shame that Telly Saville, who clearly turned up just for his per character, is given little to do because he can portray a personality meaning figure (such as the psychopath in Robert Aldrich's *The Dirty Dozen* or the personification of evil in *Lila and the Devil*). Rather than evoking sympathy, Anne Haywood's hysterical depiction of persecuted Director merely tests the patience of the viewer - you wish Saville would silence her (a good cinematographer Anzide Meroneo's scope empowers are difficult to appreciate in the ugly pen and ink video releases of the film which are generally in complete. Since Cinemas contributes a maddling but atmospheric scene in keeping with the rest of the production.

ROSANNA SCHIAFFINO

R

# el asesino ha reservado nueve butacas

EVA CEMERYS • LUCRETIA LOVE • PAOLA SENATORE • CHRIS AVRAM  
ANDREA SCOTTI con **HOWARD HUSS** y **EMMET AGREU** • GAETANO RUSSO •  
DIRETTORE DEL FOTOGRAFICO GIUSEPPE BENNATI • REGIA DI CARLO SAVINA • UNA PRODUZIONE CINEMOVE

Morisset's drama of 'bad taste', a connection further emphasized by the casting of Marital prodigy (and 'non-actor') Joe Dallesandro as a doctor. Famous diva Anita Ekberg gives a first rate performance as the single mother, viciously permed Sister Gertrude, especially when she picks up a man for a sinful sex session. Morissete Senise (also in *The Bloodstained Shadow*) is amusing as a doctor interpreted by Sister Gertrude and the gang on all the way. Left wing actor Lou Castel also pops into the fray as a person who might not be as mad as his fellow inmates and who ultimately suffers for his streak of sanity. When not delivering calm philosophical assempiment to the proceedings, Alessandro Alessandrini's score is pitched at a suitably hysterical level in keeping with the insanity on display. *The Killer Nun* is guaranteed to send devout Catholics into fits of apoplexy while delighting those of us who sear over the top immoral entertainment.

## Videos

Australia: King of Video - 79m 57s - cut as *The Killer Nun*  
France: VPI - as *La petite sœur du Diable*  
Holland: Sunco - as *The Killer Nun*  
VMP - as *The Killer Nun*  
Sweden: Marianne Video - letterboxed, good picture quality  
UK: Techno-Fischer - 89m 54s, letterboxed as *The Killer Nun*, fullscreen - 89m 38s - cut by 13 seconds (shots of a needle piercing an eyeball and a scalpel slicing skin), letterboxed as *The Killer Nun*

## THE KILLER RESERVED NINE SEATS

L'assassino ha riservato nove poltrone  
El asesino ha reservado nueve butacas

Spain:  
1974 Italy: Eurocinema: 109m  
Production Company: Cinemove  
Director: Giuseppe Benatti  
Executive Producer: Dario Rossini  
Screenplay: Sergio Protti, Paolo Levi,  
Giuseppe Benatti  
Editor: Luciano Alicandrea  
Art Director: Vincenzo D'Amico  
Music: Carlo Savina  
Cost: Rossana Schiaffino (Ward), Chir

Left: Spanish artwork for *The Killer Reserved Nine Seats*

Below: The assembled victims in *The Killer Reserved Nine Seats*



ROSANNA SCHIAFFINO

R

el asesino ha reservado  
nueve butacas

DIRETTORE DEL FOTOGRAFICO



Christel Aylmer (Patrol Deviant), Eva Cornaro (Cormery), Rebecca Lucretia Love (Lore), Paolo Senatore (Loren), Stefano Russo (Maurizio), Adriana Scotti (Albert, Maria's sister), Roberto Filippone (Duccio Falletti), Leo Antonio Giarra, Howard Ross (Renzo Rossini), (Rusali), Janet Agnes (Rita, Patrick's lover).

Patrick Deviant, a rich snooty, sends three girls to a devoted Rocco where an acute scene was previously killed under mysterious circumstances. One by one the girls are sent to a meaty figure. Sexual jealousy and outright bitchiness provide the motivation for the obligatory red herring rogues. The violence commences with the revelation that the actions these ruthless killer were part of an unworldly crime.

For another thriller which takes its inspiration from Agatha Christie's *The Little Ladies*, but with the quota of sex and violence expected for the exploitation market. After a reasonably more alert, nearly every female cast member seems to be the name of art, there are the ultimate lesbian grailings and the masked killer resorts to ever more brutal methods of murder. In one outrageous scene, he repeatedly strikes a female victim in the crotch before running one of her hands to a wooden post. Although the film is undoubtedly set in England, the theatrical backdrop is suitably evident and the proceedings are presented in a flimsy stagey manner. The murders are occasionally balanced by a supernatural element.

#### Video:

green: Video Movies. \$99.25, full screen except for opening credits which are letterboxed. Greek subtitles as *The Killer Reserved*.  
**Alan Scott**  
 tony: Mardel Video. \$199.95 might be a Beta special. Cashollywood. as *L'assassino ha riservato nove poltrone*.

#### KNIFE OF ICE

*A coltello di ghiaccio* (Knife of Ice)  
 Detras del silencio (Italy: alternate title)  
 (Behind the Silence)

Detras del silencio (Spain: Behind the Silence)

The Ice Pick

Silent Horror

Danger of Ice (export sales title)

1972. Italy/Span. Technicolor. Techniscope. 120.

Distribution Company: Spinto Cinematografica Roma/Mundial Film (Meyers)

Screenplay and Story: Umberto Lenzi

Screenplay: Umberto Lenzi, Antonio Trovati

Screenplay: Josef F. Assensio

Editor: Bruno Amadio

Music: Marcello Giardini

Assistant Director: Franco Fontana

Cast: Carol Baker (Martha Caulfield), Alan Scott (George David), Evelyn Stewart (Lisa Belli)

John Scotti (Edoardo Pirella (Silence, the shadow)), Sylvia Monelli (Anne Brown, the housekeeper), Jaeger Rigaudi (Klebe Rida),

Francesca Fantasia (Dorcas Lorenzi), Ida Dardel (Lara), Lorenzo Lollido (Mina Pardo, Olga)

Sherrill, Conny Dell'Arti, Carlo Mariani,

Rosa Maria Rodriguez (Christine)

Having been strangled dumb at the age of twelve as a reaction to seeing the death of her parents in a railway accident, Martha Caulfield calls muscates in her tapping notes and moves. She witnesses her cousin Jenny, a singer, to her foster family home in Manhattan but their quest is soon killed. The police suspect that a sex killer is at the loose because a teenage girl was found dead several hours before. A hippie, branded a duplicitous Selenite by the locals, is the main suspect. Soon after the family housekeeper and a young girl are also murdered but the hippie, still in custody, is proven to be innocent. So the real killer is still at large. There is a blade of ice which had penetrated the



'Knife of Ice'

series down to the death of someone? A sloppily presented quote from Poe sets the tone for this sub-Hitchcockian thriller which also includes nods to *The Spiral Staircase* and, in a coincidence with the same year's *Don't Bore Us With the Going to the Sun*, shows a child playing with a Donald Duck toy. Lenzi's great confusion (as evidenced by Carol Baker coming out, only the time she gets to play a fully-fledged emphysema) hardly makes. Aside from the rather too obvious Selenite hippie, the film presents a host of suspects including the creepy dwarf, a shifty housekeeper, the weaving family doctor, an overbearing young girl and an uncle with an interest in witchcraft. After a number of unlikely coincidences, such as the suddenly appearing fog banks which seem to be rehearsing for a role in a John Carpenter film, the proceedings are brought to a rather highly predictable, glib conclusion. On the way the director emphasizes every minor incident with the subtlety of a bull in a china shop, covering into actors' eyes and Selenite symbols with alarming regularity (making a film like *Five Dolls* seem positively restrained in comparison). And speaking of bulls, most civilized viewers will want to avoid the bullfight footage which is used to provide some flimsy psychological background for Baker's character. Marcello Giardini, one of Italy's worst composers, attempts to ape other great scores by the use of

female vocals, but beneath this appealing chime he moves in an unpleasant electronic dirge more akin to his usual efforts. Despite these weaknesses, this is a well-paced, enjoyably superficial effort which suddenly reveals in the latest commonplace in the genre. Unfortunately after reasonably plotted stories like *La Sorella*, *So Perverse* and *Persone*, it is a shame to see Lenzi and his team resorting to such delirious. His next pull *Wide-eyed in the Dark* and *Spence*, were even more inept but somehow deliver moments of madness superior to those in *Knife of Ice*.

#### Video:

Green: Master. full screen. English language, Greek subtitles from a washed out print as *Knife of Ice*. The opening credits appear against a plain black background, missing out footage of a bullfight.

#### THE LADY IN RED KILLS SEVEN TIMES

*La donna rossa uccide sette volte*  
 La dame en rouge tue sept fois (France)  
 The Red Queen Kills Seven Times I  
 Horror House (Germany: video in Italian)  
 La donna rossa uccide sette volte (Spain)  
 The Red Queen Kills Seven Times I





Strange occurrences, such as finding his father's still smoking pipe, lead him to suspect that Paul is trying to gain his inheritance, how ever.

Adapted from an idea by Marc Mery (Gastaldi's wife), this hardly shot thriller, which the writer-director claims was made in just eight days on a set! Includes elements of **Lee**.

**Disobedience** and Roger Corman's **Pit and the Pendulum**, while using Freud's primal scene theory (see introduction for details) as a pivotal basis for the story. Despite the inevitable constrictions of the budget, **Liliata** looks refreshingly sharp due to some impressive black and white photography and some great locations. Moreover, the metal lined room where the sex and violence occurs is a pleasing focal point for the protagonist's obsessions, reflecting back his own voyeuristic passions in myriad ways. The film also benefits from the performances of a small but competent cast, which includes regular faces such as Luciano Pigozzi (**Blood and Black Lace: The Young, the Evil and the Savage** and many others) and Dominique Boschero (**The Ignominious Torment of Fies**). Marc Mery's subtly sinister role initially offsets the developing psycho themes and she adds more too sex-outlet appeal by wearing a bikini adorned with swirling purpura and performing a tantalizing strip for Pigozzi. Future 'victims' actor Giovanni looks suitably engulphed as the young man tormented by his father's past misdemeanors (he was also a detective threatened by the killer in **The Black Belly of the Tarantula**). Gastaldi and Serrano later re-used filmed scenes from **Liliata** to provide flashbacks for the horror-themed no-budgeter **Nel tempo dei grigi** (1982).

#### A LIZARD IN A WOMAN'S SKIN

**Une lézarde sous la peau d'homme**

(France, theatrical release)

**La venin de la peur** (France video title *The*

*Venom of Fear*)

**Les sapeurs vont en enfer** (France video re-

lease *The Saps Go To Hell*)

**Femine serpent** (France video re title *Femine*

*Serpent*)

**Une lézarde sous la peau de serpent** (Spain)

**Una lagartija con piel de mujer**

(Spain)

**Schizoid** (USA)

1971 Italy/France/Spain Technicolor scope

108m

Production Company: Pide

Cinematografia/International Apollo Film

(Rome)/Les Films Carosa (Paris)/Métropole Film

(Madrid)

Director: Lucio Fulci

Producer: Economica Avanti

Story: Lucio Fulci, Roberto Gervasi

Screenplay: Lucio Fulci, Roberto Gervasi, José

Luis Martínez Mella, André Tranchesi

Cinematography: Luigi Ravelleri

Editor: Giorgio Zangari Serranotte

Art Director and Co-producer: Maurizio Chial

Musica: Ennio Morricone

Music Director: Bruno Nicolai

Special Effects: Carlo Rambaldi

Assistant Director: Giorgio Gervasi

Cost: Flaminio Piccoli (Carol Hammond), Jean

Sordi (Frank Hammond) Specialty Artist

(Inspector Corvini), Leo Genn (Edmond

Angelson), Silke Mona (Deborah), Franzi (lover)

Anita Strindberg (Julie Duret), George (Jaeger)

Popeo (Doctor Kerr), Alberto De Mendosa

(Sergeant Brandon), Penny Brown (Lynett)

Mike Kennedy (Robert), E. Pappi, Ed Gail

(White Goggles), Joan Hammond, Franco

Balducci (McKenna, a policeman), Enzo Meno

(Lewent, Scientist Sykes's), Eric Ford (Sara)

Paul (John Gordon), Giuseppe Invern

(policeman), Luigi Antonio Guerra (policeman)

Uncredited Cast: Jean Degliade (St Paul's Clinic

director)

Carol Hammond, a rich socialite, tells her psy-

chiat about a recurring nightmare in which

she sees Julie Duret, her noisy neighbor, to



Black artwork: shades about the film Love and Death

death. The following day Julie is found dead, having been knifed in the same manner. The police arrest Carol when some of her belongings are found near the corpse. Her father, an eminent lawyer, bases her defence on the gay ideal of a lesbian. She is released but is soon menaced by a figure who also featured in her nightmare. Joan Carol's stepdaughter attempts to locate a possible witness and is subsequently found with her throat slashed. The figure is arrested, confesses to Joan's murder but denies killing Julie Duret, as in the time he was out of his head on acid. Carol's father claims that a woman has been trying to blackmail him and then came out suicide, leaving a note confessing to Julie's murder. However, Inspector Carvin suspects that the real killer is still at large.

Despite (or perhaps because of) its splashed

pseudo-psychological plot **Lizard in a Woman's Skin** is a quintessential giallo. It uses taste many of the genre's usual ingredients: murder, intrigue, blackmail, red herring, and some fairly doped detective work. But Fulci also incorporates some typically ferocious horror elements which elevate the film into a nightmare vision of neurosis: there are psychodrama scenes sequences (the briefly glimpsed while we see a real eye parent), the ghastly and nightmarish (black dog experiment), and a fairly effective two black. These overly horrific images, combined with Luigi D'Amico's Ravelleri's expressive compositions and raving soundtrack, some really effective editing (another choice Morricone score - which combines disturbing themes with nothing more by Eddie Del Oro - plus opportunistic use of

London beachfront (particularly the then-famous Alexandra Palace), make this a Euro definitely worth watching.

#### Video:

Belgium/France: Hollywood Video \$59.98. Interfered by *Le venin de la peur*. The lesbian encounter between Boland and Strindberg is shorter than the UK VHS release, as a result of a different edit rather than cuts. Cresset VHS - cut, island. Label unknown. Italy: Milet - uncut, full-screen, Number One Video - cut by almost eight minutes. Both as *Una lacrima con la pelle di donna* (Portugal: Filmclass) with some info. *Una lagrima con la pelle di donna* UK VHS - same cuts but although includes (except lesbian scene) as *A Lizard in a Women's Skin*.

#### Soundtrack:

Germany: Colosseum Schallplatten CD - includes monologue title theme on this excellent compilation. Italy: Bizz CD - Lupa Fulca's Horror and Thriller four themes (nearly 30 minutes) on this excellent compilation. Screen: Thriller/Interscope CD over 60 minutes with several previously unreleased themes.

## LOVE AND DEATH ON THE EDGE OF A RAZOR

*Giorni d'amore sul filo di una lama* (Days of Love on the Edge of a Blade)

Chiese-creato sur una lama da rasoi (France: theatrical title: Cresset Chiese on a Razor Blade)

*Sur le fil du rasoir* (France: 'On the Edge of a Razor')

*Muore su rasoi* (France: video re-title: Death by Razor)

1973 Italy: Escomentolac scope: 80m. Production Company: Atmos Cinematografica. Director: M. Mullin (Beverly Hills). Story: Carmelo Pantaleo. Screenplay: Dante Casarini, Giuseppe Pellegrini.

Cinematography: Mario Viali. Editor: Enzo Alabatto. Music: Gianfranco and Felice Di Stefano. Assistant Director: Dante Casarini. Cast: Peter Lee Lovejoy (Neil Henshaw), Stefania Sandrelli (Lila Black), Erica Bacchi (Columba), Sacha Gervais (Anna Novak), Ezza Loggia, Fausto Del Corno, Ubaldo Peronzo, Vanna Casarini, Silvana Trenzoli. Photo: Tonino Carlo Fapi. Grade: Stracuzzi. Film: Gemma. Giorgio De Lullo.

Stefano Bruni, son of a rich industrialist, meets Lilla in Venice and immediately falls in love. Unfortunately, he soon loses his beloved in a road accident. Persuaded by his father, he begins a relationship with Olympe, but can never stop loving his lost love. Then one day he meets a journalist who looks identical to Lilla.

**Love and Death** introduces its Love interest with a fifteen minute 'voice' inducing romantic passage through appearing but unheard Italian sound (soprano film: Florence, Pisa). It's something of a relief when **Death** rises its head by way of an unobtrusive newspaper headline informing the stony-eyed hero that his darling has expired in a road accident. Unfortunately, while he drowns his sorrows we are treated to yet more soft focus travelogue romance by way of flashbacks. This came thrills/guilt has a story based around a Mafia kidnapped girl but fails to excite. Leading man Neil Henshaw committed suicide shortly after this film, presumably having realised his career was going nowhere.

#### Video:

France: Metropole Home Video \$69.95. Full screen with above title *Muore su rasoi* label unknown. as *Muore su rasoi* with above artwork of Klaus Kinski in *La serva*.

## MADHOUSE

*There Was a Little Girl* (original title on print)

*Madhouse* (Printed) video sleeve title *Perry der Schreckens* (Germany: Party of the Scand)

*I Will Scare You To Death* (alternate title) *Scared To Death* (showing title)

1981 USA/Italy: Technicolor. Technivision. Daily stereo: 80m. Production Company: Cheatham. Director: Ovidio G. Assonitis. Producer: Ovidio G. Assonitis, Peter Shephard. Screenplay: Stephen Siskely, Ovidio G. Assonitis. Peter Shephard, Robert Gendle. Cinematography: Roberto D'Onofrio. Editor: Angelo Curi. Art Director: Stefano Pettinari. Music and Music Director: Ric Ortolano. Cast: Trish Everly, Michael Macrae, Dennis Robertson (Father James), Morgan Hart (Henry), Jerry Huxley (Almon), Allison Beggins (Mary), Golda Ivy (Maurice Berger), the Unlabeled Don Deavendorf (rebel priest), Hanna Brodt (sisterhood), Richard Baker (Sacha Robertson), Jon Doug (Burglars), (Golden), Jason Baker (Sacha's mother), Jon Camp (disorderly nightwatchman).

Julia, a teacher of deaf children, is traumatised by Mary the teen who used to torment her when they were children. Obsessive mad because

she had to share a birthday with her sister. Mary has suffered a disfiguring skin disease - an ashy skin. A hospital nightwatchman's mission is born out by a large dog and Mary escapes. Julia's favourite pupil and her best friend are also savaged to death by the dog. It would seem that Mary is responsible for the deaths but she is not the one orchestrating the violence...

Despite its Italian connections and cast, this unimpressive 'Video Party' has an American feel and looks across like a TV movie with violent violence. Although it contains some pleasantly lurid moments, such as a woman taking them away by a vicious dog, a feminist realisation and the religious power drill through the dog's head (life clearly a fake carnal), they seem curiously out of place. The film's other drawback is that once the killer is revealed, he/she comes across as a pathetic figure rather than a homicidal maniac. Ric Ortolano's vocal contribution is a low level amalgam of synthesiser sounds which proves to be merely irritating.

#### Video:

Denmark: Nordisk/Polygram - cut to dog bite is missing as *Madhouse*. Released: Castle Video \$59.95. Full screen in English with Finnish subtitles. Germany: VCI, as both *Party den Schreckens* and *Madhouse*. Holland/Belgium: label unknown. 80m. 80m. cut full screen in English as *Madhouse*.



**JULIA THINKS SHE LIVES ALONE... SHE DOESN'T!**

**MADHOUSE**

MANY PEOPLE VISIT... FEW EVER LEAVE

STARRING TRISH EVERLY • MICHAEL MACRAE • DENNIS ROBERTSON  
MORGAN HART CO-STARRING JERRY FUJIKAWA

EXECUTIVE PRODUCER: OVIDIO G. ASSONITIS

PRODUCED BY: OVIDIO G. ASSONITIS, MICHAEL MACRAE, AND JERRY FUJIKAWA  
SCREENPLAY BY: STEPHEN SISKELY AND OVIDIO G. ASSONITIS  
DIRECTED BY: OVIDIO G. ASSONITIS





UK: Medusa - 99m, 100, full screen except for opening credits as **Madhouse**.  
 USA: VCI/VCA Home Entertainment - unrated as **Madhouse**.

### LA MORTE SCENDE LEGGERA ('Death Falls Lightly')

**La morte scende leggera** (Spain)  
 1972 Italy Telesat Sestini/Color scope  
 88m  
 Production Company: Agata Film  
 Director: Leopoldo Savona  
 Story: Luigi Russo  
 Screenplay: Luigi Russo, Leopoldo Savona  
 Cinematography: Luciano Traversi  
 Editor: Osvaldo Celenghi  
 Art Director: Ditta Alfredo D'Angelo  
 Music: Lello (Castello) Gioi  
 Assistant Director: Luigi Russo  
 Cast: Stefano Cendeli (George Devos), Penina Visti (Celia), Yvonne Kerekes, Rosella Bolognini, Tom Polleggi (Massimo Fellaghi), Antonio Azzali, Marcello Gi. Martini, Mathy Gena, Fernando Carli (Massimo Giammetti), Franco Mariotti, Lella Castagna, Alessandro Pinella, Carla Mancini

George Devos, a criminal, finds his wife dead with her throat slit open. Upon the advice of a shady lawyer, George decides to disappear for a while. Accompanied by his mistress Celia, he hides out in a disused hotel. At first the couple seems content to lie around and have sex, but the confined struggle soon causes tensions. Meanwhile, the lawyer organises a charade. George discovers the body of a woman with a throat wound and a stranger persuades him to help bury the corpse. He soon witnesses further murders and, just as he starts to believe he is going mad, all is explained.

This is a lurid giallo in which even the murder fails to excite. The production has the unfortunate ambience of Jesus Franco's early Seventies efforts, particularly as much of it takes place in the minimal surroundings of an hotel. As in the case with this erotic Gothic thriller's works, there is a fair amount of female nudity but the violent acts in *La morte scende leggera* all occur off screen, with only the consequences shown. Lella Gena's scenes sound like it has been re-used from a Spaghetti Western, whilst an awful headie inspired track using "Sandy in Main Light" by the ferociously named Mek Gigs Porter. Sestini's, sparse and closes the unfortunate proceedings. Assistant director and co-writer Luigi Russo later contributed the miserable *Dangerous Women* and seems more suited to erotic subject matter.

**Video:**  
 Italy: Futurama, Dolly Home Video - 85m 100, letterboxed. Both as **La morte scende leggera**.

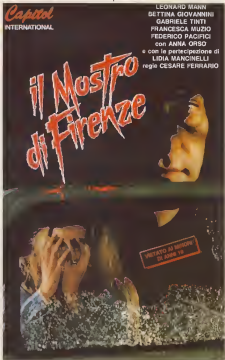
**Soundtrack:**  
 Italy: PB single with two tracks.

### IL MOSTRO ('The Monster')

**Criminal** (Belgium video to Italy)  
**Criminale** (France and Belgium video also released)  
 1977 Italy: Techniscope, 105m  
 Production Company: Ales Cinematografica S r l, UFF Produzioni Associate S r l, S G M Film S r l  
 Director: Luigi Zampa  
 Producer: Ugo Toso, Claudio Mancini  
 Story and Screenplay: Sergio Geronzi  
 Cinematography: Mario Vulpiani  
 Editor: Fulvio Frabetti  
 Art Direction and Set Design: Dante Ferretti, Enrico Fontana  
 Music and Music Direction: Ennio Morricone

Cast: Johnny Dorelli (Meleno Bergamini), Sybil Rome (Dora, the assassin), Franco Pannofino (Baruffi), Yves Beneyton (Giacca), Enzo Santoro (Nicola), Lucio, Meleno's son), Massimo Sestini (Nicola), Mucca, editor), Renato Scarpa (Luigi), Giovanni Tognoli, Vittorio Gassman (Romeo), Antonio (Giacca's boss), Angelo (Giacca's boss), Carlo Roli, Clara Colonna, Giuseppe Tassinari

Meleno, a criminal, receives a message from a mysterious figure called *il mostro*. The note warns that Grandfather Geronzi, a popular children's television presenter, is about to be killed. Meleno dashes over to the TV studio but finds the old man dying from a head wound. A famous football player is the next victim, followed by Meleno's boss and a female singer. Meleno is the most suspect because he is found at the scene of each crime... You might experience a sense of déjà vu when watching the opening shots of this graphic giallo because the gory murder of a young woman by a sick masked killer is from *Death Walks in High Heels*. This scene is repeated to be a clue.



me showing of that film attended by the protagonist and his son (posters adorning the entire foyer include *Spence, Carrie* and the cop thriller *La bestia del trucco*). Ex-cracker Johnny Dotti delivers a surprisingly good performance as a journalist who is keen to exploit the murders for their newsworthy value, yet compelled to catch the culprit because he is the main suspect. Paradoxically, although the killer is one of the least likely suspects in giallo cinema, his/her identity is not difficult to guess. *Stronzone's* score is unashamedly awful and there is a cameo appearance by Salvatore Baccaro in a shot from *The Beast in Heat*.

#### Video:

Seigunt, label unknown - 95m b/w, letterboxed with a video generated title as *Criminal* and stereo title *Criminali*  
Italy: Number One Video/Video Grafin - as *Il mostro*

#### Soundtrack:

Italy: Beat CD - as a double bill with *Stronzone* and *Il perfetto di ferro*

### ...IL MOSTRO DI FIRENZE

(The Monster of Florence)

It *accusa de Firenze* (Spain: The Killer of Florence)

1985 Italy colour 100m  
Production Company: G.M.F. Gruppo Milano Produttori  
Director: Cesare Ferraro  
Producer: Mario Giacomini, Bruno Moris  
Story: loosely based on the book 'Il mostro di Firenze' by Mario Sesti  
Screenplay: Cesare Ferraro, Fulvio Ricciardi  
Cinematography: Claudio Cinillo  
Art Director and Costumes: Mario Ambrosio  
Music: Paolo Ruzicelli  
Assistant Director: Fabio Jephcott  
Cast: Leonardo Mane (Leonardo Menale),  
(Andrea Accornero), Stefano Giacomini  
(Giacca), Gabriele Tini, Francesco Russo,  
Saverio Padellaro, Alberto Di Blasio, Anna Dini,  
Silvia Marcellini, Antonia Bellina, Cinzia  
Bertini, Vittorio Capolupo, Giuseppe Mauro  
(Giuseppe), Stefania Dadda, Cinzia Le Pera,  
Agostina Magli, Cecilia Masi, Peter Pagnolini,  
Edina Ricordi, Bruno Santini, Maurizio  
Scoroni, Alessandro Testa



writer-detective he plays is unsure about the killer's identity

#### Video:

Italy: Capol International Video - 85m 35m w/f, letterboxed as *Il mostro di Firenze*  
Spain: label unknown - uncut

### MURDER BY DESIGN

La vittima designata

*Stenard* *Kill Du Do* (Clemart: You Must Be Standing)

La vittima designata (France: The Designated Victim)

*Der Todess-Engel* (Germany: The Angel of Death)

The Designated Murder (English language export title)

*Slam Out* (Stronzone sales title)

The Designated Victim (I)

1971 Italy Technicolor Techniscope 100m  
Production Company: P.C.I. Productions  
Cinematography: European (France)

Director: Maurizio Lucidi

Producer: Vico Peveri

Story: Augusto Caminito, Aldo Lado, Maurizio Lucidi, Antonio Travenco

Screenplay: Fulvio Gialè

Screenplay: Amatore, Fabio Carpi, Luigi Malerbe

Cinematography: Aldo Tosi

Editor: Alessandro Lucidi

Art Director and Costumes: Enrico Sebastiani

Music: Luis Enriquez Bacalov with The New Trolls

Assistant Directors: Angelo Zambelli, Aldo Lado, Nello Vassallo

Cast: Tomas Milian (Stefano Argenti), Piero Clementi (Count Matteo Tadolini), Rita Chiavara (Fabiana Bolognini), Luigi Castellari, Marina Berti (Luca, Stefano's wife), Ottavio Alessi (Inspector Finzi), Sandra Cossini, Enzo Tassarini (Argenti's business associate), Carlo Mancini (Bruno Bonetti)

Stefano Argenti, an ambitious advertising executive, meets a curious hippie named Count Matteo Tadolini and they form a strange bond. Having gained Stefano's confidence, Tadolini reveals that he wants to kill his domineering brother. He suggests that Stefano carry out the killing, and in exchange he offers to murder Luca, Stefano's wife, who is a barrier to his career and his affair with Fabiana, a model. Argenti is more cautious than shocked but decides to reject the bizarre offer. However, a short-time later, his wife is strangled to death

by an intruder and he becomes the prime suspect. By withholding evidence that would incriminate his innocence, Matteo blackmails Stefano into keeping his part of the bargain. But there is a twist.

This superior offering begins promisingly with a made photo-shoot, but exploitation is not so the agenda. Based upon a perfect crime scenario clearly derived from Hitchcock's *Strangers on a Train*, this tragic tale explores dark mood predilection and the ultimate act of cold-bloodedness. Without revealing too much, there is a clear suggestion that the strange game being played-out is unavoidable fate taking its course. At one point, Matteo kills his designated victim/consortice "don't you know that murder is a duty?" And in a perverse irony, although Milian appears to be choreographing Stefano's predicament, it is suggested that the boy Count is in fact the villain's alter ego, a "prolongation of your true self". As in the case with *The Short Night of the Grass Dicks*, such underlying ideas are instantly present, but are never allowed to take precedence over the thriller elements. Milian and Clementi are both excellent leads and the scenes they share are undoubtedly the film's highlights. Aside from its lingering narrative, the film is blessed with assured direction by Lucidi, excellent cinematography by Aldo Tosi and a subtle, harpichord and violin filled baroque score from Bacalov in keeping with the fatalistic plot and the Venetian locations.

#### Video:

Denmark: DVD - 95m, letterboxed as *Stenard* *Kill Du Do* (Irish/TVT - identical version but with slightly different titles)

France: Parth Video - as *La victime designée*  
Germany: Hunter Home Video - with sleeve title *Der Todess-Engel*

Holland: Eagle 6 - letterboxed with a superimposed video title as *Murder By Design*. The end credits are slightly obscured by a trailer for *The Psychomaniac Man*.

Italy: GVF General, Golden Video, Cecchi Gori Ali - as *La vittima designata*

Sweden: DNR - as *The Designated Murderer*

### THE MURDER CLINIC

La leone sul corpo (The Lion in the Body)

Les nuits de l'épouvante (France: theatrical title: The Nights of Terror)

Revenge of the Living Dead (USA: theatrical title)

1966 Italy/France Technicolor Techniscope 67m

Production Company: Lesee Film/G.T.



French press-sheet for 'The Murder Clinic'

"Lasciaty Quella, è giornalista" and Andrea, her writer boyfriend, are attempting to discover the identity of this so-called "Monster of Florence" by reconstructing and studying a series of involved murders, in which couples are the victims, going back to 1980. The first murder was actually written off as a crime of passion but detailed analysis reveals that there may have been more than one individual involved. Andrea tries to complete a psychological portrait of the killer and eventually arrives at a hypothesis. A child sees his mother having sex with another man while his father looks on. This causes him to resent couples having sex in their life and triggers an uncontrollable desire to kill. Andrea imagines "il mostro" being put in trial. By the end, he thinks he has identified the killer.

This film, based on real-life killings, prompted understandable anger from the parents of the victims and the magistrate court in Florence attempted to have it boycotted (it did know what they thought of the outrageous *The Killer Has Returned* which copies the same crimes). Fennema's film, and presumably the book upon which it is "loosely" based, utilizes Freud's theory of unresolved aggression arising from a childhood experience to explain the wife's motive. This is hardly ground-breaking stuff in view of how many girls had already explored this notion. The film tries to add authority to its free-thought approach by having no credits at the start whilst Paolo Ruzicelli, as of Carlo, contributes a rambling anecdotal asse which serves as a welcome change to the synth tripe churned out by his contemporaries. Leonard Mann, who was also in *Death Steps in the Dark* and *Order of Death*, seems as unsure about his role as the

**Cinematography** Orpheo Productions (Parsi)  
**Director** Michaelhausen (Elio Scudamaglio)  
**Producers** Elio Scudamaglio, Francesco Scudamaglio  
**Story and Screenplay** Julius Berry (Kinisto Gasetoli), Martin Henry (Luciano Martini)  
 based on *The Knife in the Back* by Robert Whitem  
**Cinematography** Miro Lena (Mirella Mascochi)  
**Art Director** Walter Parkington (Walter Parnacci)  
**Music and Music Director** Fausto Mesoni (Francesco De Nisi)  
**Assistant Director** Domenico De Falco  
**Cast** William Berger (Giacco Jean Robert Vance), Francesco Pannof (Cleante), Mary Young (Anna Maria Polani) (Cleante), Barbara Wilson (Maya), Delphine Maury (Laura), Philippe Herrem, Harriet White (Maya) (Shaw), Max Dean (Messimo Righi) (Parsi), Patricia Carr (Rosalie Bergamonti), Ann

Sherman, William Gold, Anna Field, Grant Leventy (Gennaro Laagol)

England in the 1970s. A clinic for the mentally disturbed, run by Doctor Robert Vance, is the focus for a series of gruesome murders perpetrated by a hooded individual using a straight razor. Vance, who is secretly carrying out sin grafts on his wife's sister (who is thereafter 'acidentally' fall into a lime pit), appears to be the most likely culprit.

**The Murder Clinic** is a disappointing combination of cliché which shows little promise but fails to deliver. The film maintains an overly melodramatic tone which is not helped by Francesco De Masi's unusable score. Amongst the over-acting thrash, Massimo Righi's deranged character Fred is the most disagreeable, having seemingly been inspired by Dwight Frye's Ruffalo from the Universal version of *Brasile*. Despite scenes of young women in nightgowns being slashed by the killer, this companion with a 1930's production is

indicative of **The Murder Clinic's** old-fashioned ambience. Unfortunately some effective naturalistic lighting within the titular clinic (apparently candlelight) and the enjoyable petty jealousies and tenderness displayed by most of the female characters, cannot compensate for the overall merits of the piece. Time built into this to rule that the building where most of the story centers was used again (for trasher escapades) in **Slaughter House**.

#### Vides

Denmark, TV 80 - 82m SL, letterboxed, English language, Danish subtitles as **The Murder Clinic**

France: Master Production as **The Murder Clinic**

USA: Stellar Cinema - as **The Murder Clinic**

#### Soundtrack:

Italy: CAM LP with three tracks, CAM single with two tracks



#### MURDER IN BLUE LIGHT

**Grecia** - a love life / Romance in Blue Light

**Blue Light Murder**

1951 Italy Aglio Gessner, Telecolor 35mm

Production Company: New Perseus Film S.r.l.

Director: Aglio Gessner (Alfonso Brescia)

Producer: Giuseppe Curti, Stefano Curti

Story and Screenplay: Aglio Gessner (Alfonso Brescia)

Cinematography: Luigi Luzzi (Leonido Lucchini)

Editor: Claudi Chander

Art Director: Antonio Musu

Music: Stefano Curti, Stefano Biondi

Cast: Rianza Guarin, David A. Hase (police detective), Brian Peterson, Joseph Mills,

Wendy Whinden, Federico Bellone, Linda Udino, Sonya Topazio, Andrea Caporali, Stefano Mili,

Suzanne Ferrante, Mario Pirovano

Riccardo Parni, Lucio Rosato, Rita Bellone

New York: A young man is married to death by an

excellent wearing a mask and a golden uniform. The killer leaves a glass, ceiling card, by

hitting a grenade between the victim's legs. A

role playing homicide remains various deaths, she

has sex with a customer with a rape fantasy (while her

pump watches from the room next door), she

spends an entire customer and dresses up as a maid for another. But when an

Oriental customer requests an arena she refuses and her

ring chases her into the night. He soon discovers the man

lung dead by the docks with a knife in his chest and a

grenade between his legs.

**Murder in Blue Light** is a mediocre effort

inspired by Brian De Palma's **Body Double** (the

Italian film of which is **Grecia** in a love

romance) while the killer in a cap uniform reveals

**Order of Death**. Much of the screen time is

taken up with the (supposedly) thrilling activities at the

whore's apartment, but their actions soon veers into

an attempt to provide Argentinean atmosphere, but more

likely to hide the fact that this is a combined

production shot mostly on a couple of sets.

Brescia shows the proceedings in a surf of

dry ice and flashing lights (mostly blue, of

course). Such a bogus artistic can never replace

inspired use of mirrors or genuine outdoor

locations and the film suffers accordingly. It is

also a shame to see a talented performer like

David Hess wasted in the role of a dull cop.

Overall, this film is about as appealing as having

one of the killer's trademark grenades placed

placed between your legs.

**Vides:**

Italy: Paramount - film 13, slightly letterboxed

as **Grecia** - a love life

**Vides:**

Italy: Paramount - film 13, slightly letterboxed

as **Grecia** - a love life

#### THE MURDER MANSION

**Donde Morte grida dalla tomba** (When

Mama Screams from the Tomb)

**La maison de la nuit** (Open Fog

Mansions)

**Das Haus im Nebel** (Germany: The House in

the Fog)



'The Murder Mansion'

**Reg. Member** (pre-release export 1980)  
**HD:** Spain/Italy Eastmancolor scope 16mm  
 Production Company: Mundial Film  
 (Madrid)/Tritone Producciones (Paris)  
 Director and Producer: Francisco Lara Polop  
 Story: Luis G. De Blán  
 Screenplay: Luis G. De Blán, Antonio Trovati  
 Cinematography: Gaglianico Mancini  
 Art Director: Javier Páez Cubero  
 Special Effects: Pablo Pons  
 Music: Marcello Giombini  
 Cast: Evelyn Stewart (Ida Galt) (Marie), Andrés Resino (Piero), Anna Lisa Nardi (Laura), Franco Fantasia (Mr. Pons), Eduardo Fajardo (Mr. Damico), a lawyer, Alberto Galbes (Enrico), Ingrid Barbo (Silvia), Yelina Samarina (Mrs. Thronmont), George Lorge (Rogard (Silvia's father))

USA: Laura, a young woman, hitches a ride on Fred's motorcycle but while crossing a valley, they become lost in thick fog. They are nearly run down by a phantom motorcycle. Rella Flores and encounter Ida, a young woman, whose car has crashed. She was terrified by two strange figures: a huge chauffeur and an old woman, who came looting out of the mist. Alongside an old cemetery, the strangers discover an abandoned village and a creepy mansion. Stranded by the fog, they are forced to seek refuge for the night.

As the above synopsis attests, this murky Spanish production is an old-fashioned mystery made somewhere with the best of provincial backwaters than the urban isolated terror of

most gothic. Although **The Murder Mansion** establishes its modern Screamers setting with a murder road rage incident on open highways once the film withdraws onto studio sets shrouded in thick dry ice, it increasingly becomes a speak story. For despite an and menacing plot which could have come from the **Old Dark House** or even **Sleepy Hollow**, this is a surprisingly absorbing horror thriller. Although vampires and the body dead appear to be the cause of the nocturnal disturbances, it soon becomes clear that the supposedly super natural goings-on are in fact an elaborate ruse to give an inheritance. The foggy figures intentionally recall Tar Johnson and Vampires, the cemetery is a grisly place and after and the **The Murder Mansion** itself is tearfully drenched out with waves of Hell by Horronymous (Basil). Moreover, the film benefits from a reliable cast of character actors, most of whom end up playing dead by the violent conclusion. And even Marcello Giombini's old style score is creepily captivating.

**Video:**  
 Germany: Greenwood Films - as **Das Haus im Nebel**  
 USA: Unicom Video - 30min. 16mm, full screen as **The Murder Mansion** (Carter - as **The Murder Mansion**)

**MURDER OBSESSION**  
**Murder obsession (Pello arribada)**  
**Obsessione (France)**  
**Felías arribada (Spain)**

**Satan's Sister** (UK video re-release)  
**The Winding** (UK alternate video re-release)  
**Four (USA)**  
**Obsessione** (Biscanale)  
**Delitto** (Italy shooting title)  
**Murder Syndrome**  
 1980 Italy/France Telescolor scope 35mm  
 Production Company: Desiro  
 Cinematografia: S. (Rome)/Societe Nouvelle Cinemas (Paris)  
 Director: Robert Hampten (Ricardo Frada)  
 Producers: Pino Collura, Enzo Bortini, Brian Murph  
 Story: Antonio Cesare Conti, Fabio Padell  
 Screenplay: Antonio Cesare Conti, Fabio Padell  
 Music: Riccardo Frada  
 Cinematography: Cosimo Paganini  
 Editor: Riccardo Frada (Lancetelli)  
 Art Director and Costumes: Giorgio Dearden  
 Music: Franco Marino with artists by Bach and List  
 Assistant Directors: Antonio Cesare Conti, Bernard Colla  
 Cast: Stefano Patai, Michael (Stefano), Anna Stradberg (Gilda Stradberg), Laura Gemma (Beryl Patai), John Patai (Derek), the last art: Maria Brochard (Beryl), Doreen, Silvia Doreen (Doreen), John (John), Hann (John), Patai (John), Patai (John)

During the shooting of a film, the last actor Michael (Stefano) nearly strangles an actress named Beryl to death. Concerned by his seemingly homicidal tendencies, Michael takes a short vacation at his family's country estate along his girlfriend Doreen with him. The film's director, the assistant director, and the actresses are also involved. The ending, Beryl is never depicted in the film by a black gloved figure. It emerges that Michael's sister only murdered his own father, a famous composer, because he used to have his mother. Michael avails up on Beryl with a knife in his hand but, moments later, they are up having sex by the riverside. When Michael awakes next to Beryl's naked body, he discovers she has been fatally stabbed in the abdomen. Here is seen killed with an axe and Beryl is embraced with a champagne.

If you overlook its utterly old-fashioned aura, the **Delitto** giallo/horror story is a rewarding combination of melodramatic male and female sexuality. There are a couple of pleasantly today almost surreal dream sequences involving blinding skulls and a giant spider while the nudity and gore recall the gorgeously bloody crowd pleasers Frada used in **The Ignorance with a Tongue of Fire and Tropic** cinema-





**via in villa Alexandria.** The rest of Italian trash regulars also add to the film's dubious appeal. Unfortunately, Franco Marzotto's piano-based classical score really grates and often sounds like the accompaniment to a silent movie. Perhaps aware that it seems dated overseas distributors replaced some of it with a synthesizer score more akin to the cheap slash or pace which proliferated at the time. It's not a winning aural combination.

**Video:**  
Denmark: Pass - cut letterboxed  
Greece: Liberty - 87m 00s  
Italy: Capital - 93m 06s slightly letterboxed as  
**Murder Obsession (Polka americana)**  
Sweden: Titix - cut by two seconds during the afternoon market letterboxed; Venere's label unknown - 97m 22s as **Unaccusato**

**UK:** M-Video - 87m 34s cut by 1m 39s as **Satan's Altar**; Budget Pack - 87m 34s cut by 1m 39s as **The Wailing**  
**USA:** Warner - 97m 34s cut, in a fittingly edgy large cardboard sleeve as **Fear**; MGV Video - 88m 11s as **The Wailing**

### MURDER TO THE TUNE OF THE SEVEN BLACK NOTES

**Sette note in nero** (Seven Notes in Black)  
**Sette note in negro** (Spain: Seven Notes in Black)  
**The Psyche** (USA)  
**Dolce come morire** (shooting title 'Sweet to Die')  
**Psicologia a sentimento** (alternate shooting title: Passion and Feeling)  
1977: Italy: Telecolor: Varesse: 98m

### The UK video sleeve for *Murder Obsession*

Production Company: Cinemascope Srl/Pazzoli  
Editors:  
Director: Lucio Fulci  
Story and Screenplay: Lucio Fulci, Roberto Gemin  
Screenplay: Giancarlo Secchi  
Cinematography: Sergio Salvati  
Editor: Oreste Mehen  
Art Director: Luciano Spedoni  
Music: Franco Batti, Fabio Frisi, Vincenzo Terreri  
Assistant Director: Roberto Geminale  
Cast: Jennifer O'Neill (Virginia Ducci), Gabriele Ferzetti (Rinaldo Ossola), Mimi Polla (Lara Felton), Gianni Garko (Francesco Ducci), Evelyn Stewart (Lisa Gatti), Gloria Ducci, Jenny Tambini (Blaise, Laura's secretary), Fabrizio Jovine (Inspector D'Elia), Riccardo Pansini (Panzini (Melli, the Ducci's lawyer)), Tito Fassin (Assistant Londoni Severi (Giovanna Rossini), Salvatore Pappalardo (second cab driver), Bruno Corrao (Carver), Andréa Boffi, Francesco Angrisani (first cab driver), Vincenzo Melicini (Mrs. Gualera Carati), Paolo Paoletti (Inspector Rossi), Franco Aveni  
Virginia as a girl: Elizabeth Turner (Virginia's mother), Luisa Di Bari (the judge)  
Uncredited Cast: Ugo D'Alessio (left gallery owner)

England, 1958: a woman commits suicide by jumping off Dover cliffs. Meanwhile, in Florence, the woman's daughter has a vision of her mother's demise. Italy, six years later: Virginia's rich businessman husband, Francesco, flies off to London in a private jet. While driving back from the airport, Virginia is struck by a vision which involves a broken mirror, a red light and a murdered woman. She decides to re-open an abandoned villa which belongs to Francesco. However, her visions take on a more sinister significance when her psychic powers reveal a woman's body which had been buried up in the villa years before. The police begin an investigation. Unfortunately, Francesco is their prime suspect because the dead woman is revealed to have been one of his former lovers. This is one of Fulci's least satisfying films simply due to the fact that its central idea is drawn over in an unnecessarily long ninety-eight minutes. The psychic concept, which would have provided the basis for a neat *Tale of the Unexplained* type short story is simply not strong enough for an entire feature. The plot ting possibilities offered by cinefeynism form



an effective part of the giallo genre (Doesn't **Look New Deep Red Nothing Underneath?**), but here they are swept upon mysteriously. The obsessive desire to know the truth is also a recurring motif in giallo but in this case the female protagonist's quest becomes *man's* mission. And even though the clever script incorporates one of Pea's most ghastly events, the supposedly shocking ending is off at breakfast. Nevertheless, the film's production values are appealing, especially the lighting and camerawork, and it's essential viewing for all Pea fans, as it provides the link between his giallo (*One on Top, One on the Bottom*) and his acknowledged gore classic *Zombi Flesh-Dancers: City of the Living Dead* and *The Beyond*. Unfortunately the viewer's next attempt to tackle *Pea: The Black Cat*, was also a weak effort.

**Video:**  
**Region:** Mercury International Pictures. 94m. \$29, slightly letterboxed, French language as *Prediction*.  
**Box:** Dimension. said this release on a double feature with *Il profeta di fuoco* (Apocalypse Now). Columbia Video. 97m. \$29, letterboxed, English language. Japanese subtitles as *Murder To the Tune of the Seven Black Notes*.  
**Video:** MCA. 96m. \$29, full screen, Spanish language as *Maté notes de tango*.  
**Box:** Caroline. full screen, lightning. full screen. Video Treasures. cut full screen. All as *The Psycho*.

## MURDER-ROCK DANCING DEATH

**Murderrock uccide a passo di danza**  
*(Murderrock Kill To Dance)*  
**Shoot up de Académie** (Hébert) video. *Have info: Murder at the Academy*.  
**The Dance is Loose** (USA, theatrical re-release). *Murder Rock* (publicity title).  
 194 Italy. Telecolor. 80m.  
**Production Company:** Scene Film.  
**Director:** Lucio Fulco.  
**Producer:** Augusto Caminito.  
**Score:** Gianfranco Carrà. Lucio Fulco, Vincenzo Mannino.  
**Screenplay:** Gianfranco Carrà, Vincenzo Mannino. **Roberto Gervasi.** Lucio Fulco.  
**Photography:** Giuseppe Pinna.  
**Editor:** Vincenzo Terrasi.  
**Director of Photography:** Paolo Bregoli.  
**Music and Music Director:** Keith Emerson.  
**Cast:** Olga Karlatos (Claudia Roberts), Ray Lovelock (George Webb), Rita Polveroni (Claudia Casarini) (Dick Gibson), the school administrator, Claudia Casarini (Claudia Casarini), Giuseppe Menegallo (Professor Davis), Benito Marzocchi (Marta Vittoria Tolosa), Gennaro Maria Fadda (Gloria Maria Seale), Christian Borromeo (Jimmy Stark), Robert Gilgou (Jeff), Carlo Sisti (Bob), Riccardo Piretti (Pierrot).  
**Screen:** Giovanni De Nave (Italy) reprinted, Anna Ryan (Málaga), A. Lammone (Santo), G. Buttarelli (Milan).  
**Uncredited:** Carl. Lucio Fulco (PhD), a theatrical agent. Pier Luigi Coni (aka Al Oliver) (voice analyst).

Dance auditions for parts in a musical show are being held at the Arts for Living Center in New York. Susan is a favored contender, until someone knocks her out with chloroform, then fatally punctures her heart with a long flat pin. Despite the murder, the auditions continue and... (if) another dancer, in the next scene. Meanwhile, Claudia, a headstrong choreographer, has recurring nightmares in which a handsome man tries to murder her. She finally meets a model called George Webb, who bears a striking resemblance to her nightmare man, but in spite of this she is beset. One of the remaining dancers is revealed to be one of George's old flames, and when she too is killed, he becomes the main suspect... Fulco was back in the Big Apple, but following the original *Pea* engendered by the overly ex-

traneous New York Ripper, producer Augusto Caminito, and possibly Lucio himself, obviously felt a need to tone down the nastiness and consequently the murders in the film are less gory. **Murder-Rock** is a pleasant attempt to continue in the footsteps of the traditional giallo while pandering to the perceived "youth" market which danced by box office to *Pea* and *Flashdance*. The notion that the talent school is "a step a day" in which the unrealistic young dancers will stop at nothing, even murder, to get ahead is hardly original and provides a cash of red herring including characters phobically identified as Dick and Willy! It's therefore a pity that the killer is so obviously not one of the youthful wannabes. Even so, the film benefits from a strong cast of Pea regulars (plus Christian Borromeo from *Tenebre*) and when the whodunnit elements of the story are on screen, **Murder-Rock** is reasonably effective, if a little right unstyle. Ex-gang rocker Keith Emerson, who contributed a stupendous score for *Inferno*, unfortunately provides some truly awful musical numbers. And even though the sight of perspiring nude bodies, clad in minuscule leotards, will doubtless persuade some ardent voyagers to suffer Emerson's disco ditties, when they kick in, viewer viewers will hit the fast forward button.

**Video:**  
**Australia:** Roadshow. 96m. \$29 as **Murder-Rock Dancing Death**.  
**France:** Avanti Gabbia/GCR. as **Murder-Rock**.



Spanish artwork for *My Dear Killer*

## Music by Keith Emerson



Germany: VHS: 89c 26c slightly letterboxed as **Murder-Rock Dancing Death**  
 Ireland: Concorde Video: 89c 52c, full screen, English language. Death subtitled as **Murder-Rock Dancing Death** with sleeve title **Murder-Rock Dancing Death**  
 Italy: Comedies: as **Murder-Rock uccide a pezzi di donna**  
 Japan: label unknown: as **Murder-Rock Dancing Death**

#### Laserdisc:

Toshiba: Japan (probably a bootleg release)

#### Soundtrack:

Italy: BudaLP  
 Japan: Soundtrack Listeners  
 Convinced into Clixewax CD: with a more alien track running only 26m 38s  
 USA: Chord LP

### MY DEAR KILLER

Mio caro assassino

Summary: *assassinio de la pequena*

Stefania (Spain: Little Stefania a bloody first)

Fake meurtriers (France, Belgium: Murderous Madman)

1971: Italy/Span: Eastmancolor 86m  
 Production Company: B.H.C. Productions (Rome)/Kismet Cine/Tosca Film (Madrid)  
 Director: Tonino Valerii  
 Story: Franco Buggeri, Roberto Leoni  
 Screenplay: Franca Buggeri, Roberto Leoni, Jose G. Masero, Tonino Valerii  
 Cinematography: Manuel Rojas  
 Editor: Franca Frazzini  
 Art Director: Claudio Cirino, Francesco Coni  
 Music: Ennio Morricone  
 Music Director: Bruno Nicolai  
 Assistant Director: Roberto Leoni  
 Cast: George Hilton (Inspector Luca Parodi), Salvo Randone (Mario), William Berger (George Demetriou), Marcello Zotto (Sergeant Bondi), Patty Shepard (school teacher) Piero Lilli (Alessandro Moroni), Helga Liné (Mrs Peradisi), Denise Maglio (Meine Gundachnir), Alfredo Mayo (Biancamano), Corrado Gallo (insurance officer), Angiolino Di Federico, Tullio Velli (Diavolo Moroni), Dana Ghia (Eleonora Moroni), Monica Randall (Celia Moroni), Enzo Fiermonte (building site manager) Daniela Pachale Bernas, Lita Geon, Andrea Scotti (cast crew), Elisa Masand (the Moroni's servant), Pietro Geronzi (love of Catherine's girlies), Sergio Mandorini, Zelfa Gomez, Iva Fanti, Adriano Spaccatini, Meria Tolo (Doctor Anna Bergami)

Inspector Luca Parodi is called to what appears to be a bizarre accident. At a swank, a man has been decapitated by a dredger. However, the usual reporter of the dredger is found harangued the victim of a fake suicide. It transpires that the swamp victim, Peradisi, previously worked for an insurance company who helmed 'the Moroni Case' when a young girl was kidnapped, her father set about tracking down her abductor, only to be killed himself. Peradisi's common-law widow is subsequently strangled by a black-gloved figure. Inspector Parodi finds a child's drawing stashed in the dead woman's hand, leading back to the school which the Moroni girl attended. Her former school-teacher is strangled with a tennis racket and finished off with a statue. By so many of the known. Staring is rapidly child killer theme with the following year's *Don't Torture a Duckling* and *Who Saw Her Die?* this is a consummate giallo which effortlessly draws its audience into a complicated narrative populated by delicious characters including at least one peep-showist. To the credit of the four screenwriters these characters are presented as more than mere pawns in a detective game, which gives *My Dear Killer* greater depth. Moreover, George Hilton's confident detective is shown to also have a real life, and a semi-sharing, remnants of tenderness with his wife this also allows the killer to observe them making love, providing an added degree of discomfort to the proceedings. There is an unexpectedly graphic murder in which the killer utilizes a circular saw.



GEORGE HILTON IN

CAN



# Mio caro Assassino

CON SALVO RANDONE - WILLIAM BERGER - PATTY SHEPARD  
 DANA GHIA • TULLIO VALLI • CON MARILU' TOLO

PRODOTTO DA TONINO VALERII  
 MARCO GOLDENRIED PER LA S.A.S. PRODUZIONI FILM - URBINO (GRUPPO IRI)  
 Colori della TECHNOCROME S.p.A.

and the film also includes more gruesome details than other genre epics, such as the fact that the dead father and his forsaken daughter were found heavily disfigured; the girl having been left to starve to death.

**Video:**

France and Belgium: Delta Video Distribution. Let's call it **Folia: mavericks** (MCA Home Video, 1991, \$54.95). Introduced at \$35.1, excellent quality as **My Dear Killer**. The movie is one of their best.

**Soundtrack:**

Italy: Carthusia LP, CAM CD - on a double bill with **La mala spece**, a TV drama.

**MYSTERE**

Pekka Hongkengen (Finland: video sleeve title).

**Mysterio** (Sweden: video sleeve title).

**Dogger Eyes** (USA).

**Murder Near Perfect** (IT).

1983. Italy. Technicolor. scope. 87m.

Production Company: The Film.

Director: Carlo Verzone.

Story: Enrico Vercosa.

Screenplay: Enrico Vercosa, Carlo Verzone.

Cinematography: Giuseppe Macchi.

Editor: Alessandro Cuccini.

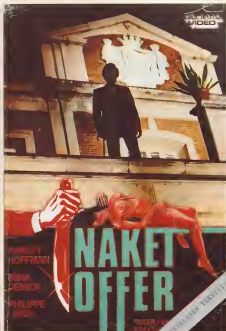
Art Director: Paolo Garavanti.

Music: Armando Trovati.

Cast: Carole Bouquet (**Mysterio**), John Saxon (Mayor), a Soviet killer, Janet Agren (Pamela), Catherine Tim (Mink Watson), Dulio Del Prete (Captain Lavi), Goffi (captain), Pippo Cappadocia (Inspector Colt), Peter Barkley (Munich), Marica Brasca (Munich/Mentel), Jenny Bratten (Pamela), Samuel Goldwasser, Gregory Snegoff, Stefano D'Amico, Angelo Maggi, Lino Galassi.

Rome, by the Spanish Steps, a German tourist, Reinhardt, accidentally photographs a head-over-heeled politician in a Kennedy style assassination. Pamela, a high-class prostitute, steals a gold lighter containing the negative. Reinhardt and Pamela are murdered by a mysterious killer who uses a coin with a devil's head. He turns his attention to **Mysterio** because she now has the lighter. Colt, an American cop, is initially hostile towards **Mysterio** but is forced to protect her from the killer and they develop a relationship. It soon becomes clear that Soviet agents are also after the incriminating negative.

**Mysterio** (French for mystery) is a slick, and occasionally suspenseful, crime thriller. Carole



Bouquet has a strong role as a sex-filled hooker but otherwise conventional features that she has to be 'protected' by the male lead, an American cop called Colt, supposedly on assignment in Italy (he's left with the movie to the Yanks!). In fact, Colt is something of an ambiguous 'hero' who is not above sleeping around **Mysterio** or trying to make off with it gotten lost. Easy to dismiss as a slightly stiff low production, this is actually a fairly respectable way to spend ninety minutes. Fans of Italian trash will find it difficult to resist a thriller with John Saxon as a seemingly unstoppable Russian agent and Catherine Tim as a smiling agent. And in a slightly kinky touch, Janet Agren's demise includes a shot of the mysterious killer wiping his blade clean of his victim's blood on her white panties. Armando Trovati's score (inspired by Illy) sounds similar to Giorgio Moroder's **Get People** (the film from the previous year). Bouquet's wig is a bit mood up with international sex. It scores in the inferior James Bond adventure **For Your Eyes Only**.

**Vides:**

Finland: Gert Video - 84m. 60s. full screen with sleeve title **Pekka Hongkengen**. France: Carthusia on **Mysterio**. Germany: Arde.

Sweden: Ark Audio Visual Enterprises - 84m. 60s. full screen as **Mysterio**. Italy: Cinemat Home Video, Mondadori. Both on **Mysterio**. Norway: Big Partner Video - 84m. 60s. full screen as **Mysterio** with sleeve title **Mysterio**. Sweden: Prisma Film and Video - with sleeve title **Mysterio**. USA: Video - as **Dogger Eyes**.

**NAKED GIRL KILLED IN PARK**

**Rapace uccisa nella passeggiata nel parco** (Naked Girl Found Killed in Park). **Joven de botella (jovén asesinado en botella)** (Spain: Youngsters From a Good Family Suspected of Being a Killer). **Alusteen Ukel** (Denmark: video sleeve title). **Naked offer** (Denmark: video sleeve title). 1972. Italy/Span. Entertainment. Telescop. 89m. Production Company: Lase Film (Rome)/Gusto Film (Madrid). Director: Al Bradley (Armando Trovati). Executive Producer: Luigi Mondello. Story: Armando Fox. Screenplay: Antonio Fox, Peter Skaf (Wiglio Martini). Gianni Antonio Marzulli. Script Collaborators: Enzo Gerra, Aldo Cruto. Alfonso Brescia.





# L'EVENTREUR DE NEW YORK

un film de LUCIO FULCI



FABRIZIO DE ANGELIS présente un film de LUCIO FULCI avec JACK HEDLEY · ALMANTA KELLER  
HOWARD ROSS · ANDREW PAINTER · ALEXANDRA DELLI COLLI et PAOLO MALCO FUMIA FILM s.r.l. ROMA

INTERDIT - 18 ANS

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which was used in *The Vicious* and years later in *La ragazza di Cortina*. Nevill is not mine is a successful distillation of giallo ingredients, a blend that together is a ready-made of storytelling and style, the success of which cannot have escaped its makers. The film looks great and Marino captures Fenech's insouciance from a platform of catlike angles which, aided by judicious editing, propel the viewer into the action. And not content with depicting the very real attack of the latter, Marino also subjects Fenech (and the viewer) to a full-on lens-dream sequence in which the corpse is tormented by the killer's victims. Bruno Nicolai's main title theme is an unending effort, although later on he contributes some truly delicious pieces which combine a born barometer of distorted thumbs with the sound of a bayonet. The casting is also crucial. This was Fenech's first starring role for producer (and lover) Luciano and his director brother Sergio. The team would eventually tire of children and move into equally successful sex comedies but the next few films they made were prime examples of giallo. Evil-looking Resnais would also become a Marino regular as well as enlivening films like *Spirits of Death*, while some films went on to play a starring role in a brace of thrillers for various directors. *Nevill* also benefits from some well-used German and Portuguese locations, such as the imposing park where tiny Christine Auvard's character is killed.

**Video:** Great Videotheque as *Nevill*! Hungarian Hungarvideo (cut approx. 80m, letterboxed) Italy: CWR Festival - approx. 80m but out less scenes and murders and from a jumpy print letterboxed at 1.77:1 in *Lo stesso viso della Signora Neri*. Spain: Video M30 (letterboxed as *La perversa Signora Neri*). Good name brand. USA: Video Gems - violence and nudity cut, with some late *The Next Victim* and on screen (pp. *Nevill*) Saturn (cut but with some violence and nudity; horrible pan and seen full screen as *Blade of the Ripper*). Regal Video Inc. (80m 28s, cut but with some violence and nudity; horrible full screen pan and seen washed out colours, with slave like *Blade of the Ripper* but no title on screen).

Good slavic artwork for *Requiem*'s aborted GW release.



## THE NIGHT EVELYN CAME OUT OF THE GRAVE

**La notte che Evelyn uscì dalla tomba** (The Night Evelyn Came Out of the Tomb) *Belgique* set contre de sa tombe (Belgium) 'Evelyn is Out of Her Tomb' *L'appel de la chair* (France) 'The Call of the Flesh'

**La crypte du feu** (France) video (re-titled 'The Madmen Crypt')

**Holocauste pour une vierge** (France) video (re-titled 'Holocaust for a Virgin')

**Die Gräber der Vergessenen Leichen** (Germany) 'The Graves of the Forgotten Corpses'

**Stimme Schicksal** (Germany) (also see 104)

**The Night She Rose From the Tomb** (USA, theatrical title)

**Sweet in Me Kissed, Hard to Die** (1)

1971 Italy Technicolor Techniflex 103m Production Company Phoenix Cinematografica

Director: Emilio P. Minghe

Producers: Antonio Sesto

Script: Fabio Pirino, Massimo Pissardi

Screenplay: Fabio Pirino, Massimo Pissardi

Emily P. Minghe

Cinematography: Gaetano Di Giovanni

Editor: Renato Casti

Art Director: Lorenza Benelli

Music: Bruno Nicolai

Assistant Director: Palmirologio Molteni

Cost: Anthony Sesto (Antonio De Tella) (Lore) Alan Cunningham, Maria Moffatt (Gladys)

Cost: Romeo Stuart (Richard) Emileline Cunningham's doctor) Umberto Raho (Percy Cunningham's brother) Roberto Maldera

(George Cunningham's cousin) Joan C. Davis (Aunt Agatha) Erik Blanc (Emme Benelli)

Costume Designer: Ettore DeLuca, Maria Teresa Tofano (Percy) Bruno Montinari, Paola Natale

Lord Alan Cunningham is recovering from a nervous breakdown which necessitates his being detained in a psychiatric clinic. Once released, Cunningham takes redemptive postures back to his countryside estate, where he restores and kills them. His doctor and friend, Richard Timberlake, advises him to forget the past and merry but Cunningham is obsessed with Evelyn, his dead wife, and even organizes a service at the estate. One night, he brings a stranger called Susan home and tries to kill her. A chase ensues but as the delicious encounter enters Evelyn's tomb he passes out. When he awakens consciousness Susan has disappeared. His soon meets Gladys, another richard, and realizes her almost immediately. Soon after, family members begin to die in mysterious or supernatural. Becoming more distraught, Cunningham visits Evelyn's tomb and sees his wife rise from the dead.

*Evelyn* reworks the old 'dreadly inheritance plot' again but this land interpretation will always be chartered by fans of trash cinema for its wild imagery, the cheery dark metaphoric scenes in the castle before chamber (with the piece of admission alone, Erik Blanc's initial appearance, showing her bottom out of a corset as part of a striptease, the house reclusively denigrates Aunt Agatha's tomb and the epi-logic surprise ridden climax. Never mind that former Spaghetti Western star Anthony Sesto acts pitifully as the deranged enforcer or that his English 'castle' is a poverty Italian pile. Other attempts at Englishness, such as the policemen with unbecoming uniforms. Indicate that this production is more concerned with plot freshness and visualisation than beyond the grave than depicting reality. So who is quoting? Like Polanski's *Debut*, the film exists in a pure trash dream world where anything can happen in the name of exploitation. The final act on the tomb is provided by Bruno Nicolai's score which combines sublime any-remembering times and psychedelic rock numbers.

**Video:**

Aurum: Seven Keys - 95m 10s full screen, taken from a US print

France: Gamma Video as *La crypte du feu* V.P. as *Holocauste pour une vierge* Greece: Logo Home Video - 92m 28s, print. Demos: letterboxed Italy: Christian Home Video - 87m 28s, full-screen as *La notte che Evelyn uscì dalla tomba*

USA: Boulder Cinema - 89m 28s, letterboxed to approx 1.80:1 in *The Night Evelyn Came Out of the Grave* Something Weird 'Sexy Shockers' - 89m 05s compressed to incorrect aspect ratio, slightly washed out colours, demoged print in *The Night Evelyn Came Out of the Grave*

## NIGHTMARE CONCERT (A CAT IN THE BRAIN)

**Un gatto nel cervello (il volto del terrore)** (A Cat in the Brain - The Face of Terror)

1980 Italy: Full Color 89m Production Company Executive Cine TV & I

Director: Lucio Fulci

Producers: Luigi Nannini, Anthony Clear (Antonio Lucio)

Story: Lucio Fulci, John Feganzone (Giovanni Benvenuti)

Screenplay: Lucio Fulci with assistance by Antonio Teneo

Cinematography: Alessandro Gressi

Editor: Vincenza Tonnari

Music: Fabio Frati

Assistant Director: Roberto Lucio

Cost: Lucio Fulci (Lucio Fulci, David I Thompson) (Professor Egon Schwart) the psych



strut, Jeffrey Kennedy (Gebelli, the police man) Melissa Long (Melissa Long) (Giovanni Benvenuti) (The Doctor) (Elio Benvenuti) (the soprano) Veronica Toffi, Ben Halsey (the violinist), Sante (Maria) Benvenuti (the organist) Robert Egon (second monster), Sante Angel (filip, the producer) Judy Morrow (the nurse), Leyla Frank, George Moore, Paul Muller, Marco Di Stefano, Maurice Poli, Lucio Lucio (Lucio)

Unrated Cast: Vincenzo Luzzi (Drea with pleasure)

A film director called Lucio Fulci experiences nightmares and visions in which he is tormented by the violent images in his horror movies. He seeks the assistance of Professor Egon Schwart, a psychiatrist. Unfortunately, Schwart is a psychopath who hypnotizes the tormented director into believing that he is responsible for a series of ecstatic murders. However, there is a final twist. Clearly aimed primarily at his godfather, Fulci,



A scene from 'Nothing Underneath'

this is a cheap, opportunistic and gloriously gory amalgam of scenes from Fulci's own films such as *Touch of Death* (in which Brett Harvey plays a Bluebird-type character who kills and eats his female partner) and *Sodoma's Ghost* (which features Nazi zombies), plus excerpts from other low-cost productions such as Lora's *Le porte di inferno*, Bianchi's *Messico*, and *The Murder Secret*. Lucchetti's *Bleedy Psycho*, and Milone's *Bloody Moon*. This cat-a-copse of clips represents the lowest point of Italian horror cinema and as a 'best bits' compilation can hardly hope to entertain on them. The several shots of puppet cars tearing into an 'extreme' arena sets the tone individually and from there on it's a rather obvious travel through scenes after scenes of the unmitigated director's self-doubting wit. Unfortunately, he spends a considerable amount of screen time flitting around in a white Mercedes visiting *Onecut* and the references give all business as it passed by the conclusion. Fulci's assertion that Wes Craven copied the idea of starring in a film in which he is haunted by his own horrific crimes is a fearful but patently ridiculous excuse and quite why the director chose to present himself in the world in such a half-light delusional explanation. Full marks to Fulci collaborators from the good old days such as Fabio Frizzi who provides a half-decent pastiche of themes from the director's own *gli occhi*, and *Milano* (Tommasi), for putting together what must have been a *Nightmare* S&P.

#### Video:

Austria: JF Video. All-in film: full screen as *Nightmare Concert* (A Cat in the Hat) Italy: Europa Video. as *Un gatto nel cervello* (Nightmare) Japan: label unknown. Introduced as *Nightmare Concert* (A Cat in the Hat) Laserdisc: Austria: JF Video. full screen as *Nightmare Concert* (A Cat in the Hat)

USA: Box office spectacular

#### Soundtrack:

Italy: Best CD - on a most basic double bill with *Zombi 2*

## NOTHING UNDERNEATH

*Sorte il vostro mente* (Nothing Underneath: the Curse)

*Où est passée Jessica?* (France)

*Mordemorden* (Sweden) video alone title *Model Murder*

*The Final Shot* (publicity sales title)

1988. Italy: Eurocinema. Run

Production Company: New Film

Director: Carlo Verdone

Producer: Achille Marcolli

Story: Marco Poma

Screenplay: Enzo Verdone, Carlo Verdone

France: Perini

Cosmography: Giuseppe Meccari

Editor: Riccardo Crociani

Art Director: Giuseppe Patrucco

Music: Pino Donaggio

Music Director: Natale Mesere

Cost: Tom Berkenley (Black Dress), Rocco &

Senonaro (Berber), Donald Pleasence

Inspector (Dante), Nicola Perrin (Lester)

Director, Catherine Noyer (Clara Ripani), Massimo

McDonald (Maurizio Wilton), Daria Elio

(Giorgio Zampini), Sonia Rinaldi (Cristina)

Linda (Linda), Paola Sorelli (Paula), Anna

Galante (Dante), Big Loria, Mary McGowan

(Dante), Mimmo Sopo (Inspector Agent Rocco)

In Yellowstone Park, USA, Bob Crane experiences a psychic link with his sister Jessica, who is working as a model in Milan. Convicted that Jessica has been strangled by a sinister visiting killer, Bob flies over to Milan the next day. He finds that she has disappeared and reports his concerns to the police. Although initially sceptical, Inspector Dante takes an interest in the case, especially when another model is butchered. It seems that the woman were both

at a scene organised by a sinister traveller called Giorgio Zampini who convinced them to play Russian Roulette for looks. One of the models was killed and the remaining three were each paid 100,000 dollars worth of diamonds to keep quiet. The killing continues and unfortunately for Bob, Jessica (who is still missing) is the main suspect. Obviously, he prepared to leave Italy when he suddenly has another psychic experience.

Despite rather pedestrian direction from Carlo Verdone (who previously helmed *Messico*, *Nothing Underneath* is one of the better Italian thrillers from the last 10 years. The psychic connection theme is never fully explored but runs as a diverting gimmick (remembered as death as a regular feature of pulp - also see *Don't Look Now*, *Deep Red*, *Murder in the Tune of the Seven Black Notes*). Much like the voyeuristic hotel porter who spies on the models, Verdone wastes no opportunity to reveal the physical attributes of the attractive female cast, while the sole name player, genre regular Donald Pleasence, has a notably under-stated role as a police inspector who is about to retire but faces a final perplexing case similar to his character in *Off Balance*. The finale, in which the killer attacks Bob with a huge electric drill bit, is unashamedly clichéd, but nonetheless effective, and the shattering last shot recalls the final moments of *The Grudge of the Black Cat*.

#### Video:

France: Avon Gobi/GOR. as *Où est passée Jessica?*

Italy: AVO Film. as *Sorte il vostro mente*

Sweden: Sorexbox. under as *Nothing*

*Underneath* with same title *Mordemorden*

UK: Avon. 19cm 12s, full screen as *Nothing*

Underneath

## THE OASIS OF FEAR

*Un porto ideale per uccidere* (An Ideal



French artwork based on Salvador Dalí's head for *L'espionne et le pervers*

Place for Mörders!

**Un secret idéal pour tuer** (France: 'An Ideal Place to Kill')

**Murtra per indertin** (France: alternate title *Murder in the Indertin*)

**Un idéal para meter** (Spain: *An Ideal Place for Murder*)

**Dirty Pictures** (USA: video title)

**Deadly Trap**

1971 Italy/France Technicolor Techniscope film

Production Company: Compagnie Cinematografica Champion (Rome/Lux Film Cananda (Paris))

Director: Umberto Lenzi

Producer: Carlo Ponti

Story: Umberto Lenzi

Screenplay: Lucio Dotti/Genly, Antonio

Altavito, Umberto Lenzi

Cinematography: Aldo Geronzi

Editor: Eugenio Allasio

Art Director: Vanni Castellani

Musica: Bruno Lauzi

Assistant Director: Fulvio Barnesi

Cast: Irene Pappas (Barbara Slater), Ray Lovelock

(Richard Butler), Ornella Muti (Ingrid Sherman),

Michel Renneret (Marcel), a lawyer), Jacques

Stern (Zornstein), (offbeat), Umberto D'Ossola

(purchaser of porn mag), Calisto Tanzi (police

inspector), Ugo Adinolfi (journalist), actor

dent), Salvatore Baccaro (Agostino's friend),

Giuseppe Tamarone (boy witness), Carla

Morini, (interior), Rina (police inspector),

Anna Milone (Agostino's friend), Tina

Falghetti (Colonel Steve Slater), Franco Ressel

(unlike of hotel party)

Richard and Ingrid, two 'blurred' British topless, travel to Scandinavia to buy pornography, which they then sell in Italy. They soon spend all the profits and resort to creating their own 'dirty pictures' (Richard takes strips of Ingrid naked). But they are caught in a trap and end up fleeing from the authorities. While attempting to 'borrow' petrol from a car parked in the garage of a luxurious villa they are interrupted by a middle-aged woman. Although initially annoyed, she suddenly changes look and invites them in. She is revealed to be Barbara, the wife of a NATO colonel. Sexual games ensue and the youngsters unwittingly become involved in a murder plot.

There is more to this ribald tale than meets the eye. Within its raucous sex march, it's fair to say that Pappas' screaming character is more than just a victim. Although at one point she does seem victimised, she is assertive her part

ties by the film's cynical conclusion. And the fact that Pappas is highly-respected actress is an ordinary looking middle-aged woman rather than a 'bunner', actually adds a touch of reality to the unbelievable plot and sexual pleasures on show (although Lenzi has to plan about her unwillingness to shoot a threesome scene). It makes Lovelock's character Richard seem even more of a charmer, unlike his cute idealist partner who seems willing to go along with most things. The interplay between the three protagonists is engaging and there are some genuinely tense moments along the way. The Italian version also includes an effective sequence in its early in which Pappas repeatedly jumps at Lovelock with a knife. But this was inexplicably absent from the Dutch release. Only a few dirty scenes, such as when the couple undertake their own porno session in a restaurant or hook up with another (but defecate) couple, seem like unnecessary distractions. Unfortunately, a song called How

Can You Live Your Life?, which comes in several different versions, including one sung by Lovelock over the opening titles and a later legend rise to accompany Miki's fistful of Indian garb, threatens to overwhelm the period drama. You would have thought that having deliberately used moral fiction in his *Orgasmo/Parasite*, the director might have avoided such overkill.

**Video:**

France: MPM/DG VSD 2680 as *Murtra per indertin*

Holland: Delta Video - full screen except for opening credits. English language. Dutch subtitles as *Un secret idéal pour tuer* (New York Video: 85m 13s, full screen except for opening credits. English language. Dutch subtitles as *Un secret idéal pour tuer*)

Italy: CRR (Riviera) as *Un secret idéal pour tuer*

USA: T&A Video as *Dirty Pictures*



con  
**SERENA  
GRANDI  
DANIELA  
POGGI**

**STEFANO FERRARA - FLORINDA BOLKAN - DAVID BRANDON**  
regia di ANTONIO BONIFACIO

DELTA VIDEO

## L'OCCHIO DIETRO LA PARETE

The Eye Behind the Wall

Regardt Italiane (France) Immagine Looker

Wayward pervers (France) video sleeve title

Télévision Vespert

1971 Italy Videovision Synchron 90m (11)

Producer: Company Synchronical

Screenplay: Story and Screenplay: Gaetano Prelli

Producer: Enzo Gallo, Carlo Polverini

Cinematography: Cristiano Pagny

Music: Gian Maria Masoni

Art Director: Franco Vannoni

Music: Pippo Caruso with extracts by Chopin

Assistant Director: Walter Ratti

Cast: John Philip Law (Arthur), Fernando Rey

(James), Jose Ganga (Orlando), a servant: Olga

Borre (Olga), Joseph Jenkins (Silva's friend),

Roberto Posse (Olga's brother), Enzo Robutti

James, a writer, has developed a system of also-called telescopes and microphones to spy on Arturo, his neighbor. The crippled writer encourages his wife Olga to watch the sex young man cocaine sniffed and have his first gay encounter with a well-built black guy. As that winter past time becomes more obsessive, Mario instructs Olga to introduce herself to Arturo and they soon have fervent sex. Unfortunately Arturo has an uncontrollable urge to kill and Olga's true identity is finally revealed.

**Orlando dietro la parete** is a bizarre story which explores the delights and dangers of voyeurism in stark terms in exploitation cinema. The film opens with a pro-credits black screen aboard a speeding train. John Philip Law's character is fixated by a young woman's eyes and white leather boots. Unable to control himself, he suddenly lurches over and strangles her while dropping down her pants. Before you can say *Love Night Terrors* the scene cuts abruptly to a service window.

Meanwhile, showing Olga Borre playing the piano, a twisted sub plot reveals the perverse abuse of Oliveira, her's servant (Jose Ganga), who played a sexual deviant in *Who Saw Her Die?* who spars on his mistress and domineers her love-life for her by watching and stabbing a crude idol (longing of her photo and underwear) he has secreted in his wardrobe. She even seeks him for a sexual scene, but she left in the bath. Having been abandoned he instantly turns to strange girl instead. But this twisted like on

blackboard's *Rear Window* is not all depressing. It has some surprisingly potent moments, such as when Arturo and Olga finally get it together. As she willingly abandons herself, revealing all her pent-up sexual frustration, her tortured husband can hardly bring himself to watch or touch. His self-inflicted mental anguish is heightened by flashbacks which reveal that his wife is actually... friends, better not spoil this perverse episode. Pippo Caruso's classical score localizes fragments the sexual congress and the tragic fiery finale. Like *Les Maitresses* sex-dropping *Island of Devils* by reinforcing decent production values with incredible bad taste, this curious film elevates itself to a status above the level of most trash.

## Video

Swi-gem and France: American Video 75m 39s, was based as *Regardt Italiane* with sleeve title *Wayward pervers*

France: Hollywood Video with sleeve title *Wayward pervers*

Italy: GVM General Video Recording, A&D Film unimported

## Soundtrack

Italy: Cinemas LP with twelve tracks

## OLGA O'S STRANGE STORY

The strange story of Olga "O"

1955 Italy Agfa Television 90m

Producer: Company Real Film S.r.l.

Director: Antonio Bonficio

Producer: Renzo Angiolini

Story: Ernesto Gastaldi

Screenplay: Gennaro Stoppa, Maria Cociani



Supper's French artwork for 'Eye on Top of the Other'

Cinematography: Luigi Kuveiller

Editor: Adriano Tagliavia

Art Director: Maurizio Leonardi

Music: Maria Rossetti

Cast: Serena Grandi (Olga Pink), Stephen

Farino (Inspector Michael Manning), Daniele

Poggi (Nabiele), David Brandon (Piero Ratti),

Dobromir Marica (Olga's psychiatrist), Fabrizio

Fiorini, Steve Rencore, Lenora Roca

Antonietta Patrovi, Flavia Bolkas (Stella

Alfieri)

Olga, a nightclub singer, has nightmares in which she finds her naked mother covered in blood, shoots her father (longed in a red mask) and then puts the gun to her own head. Her psychiatrist traces the disturbing dreams back to the suicide of her father, for which she feels guilty. Olga returns to the small town where she grew up and is soon seduced by past memories. While waiting the clock when she used to perform, she is nearly run down by a motorcycle and receives threatening phone calls. She inadvertently manages to trick her neighbor's Jew but when inspector Manning, her ex-lover, turns up the drug is dead. Because her penis has been chopped off, it appears as if Olga has taken her own personal revenge "Dreams are a way of punishing yourself, a way of forcing your sense of guilt," this quote is indicative of this giallo's twenty-fruited plot (as a teenager, Olga witnessed her father being sex with one of her school friends). Containing numerous red herrings, *Olga O* is a

throwback to the best Seventies thrillers. The black and white cinematist who traces the hard job to memories of modernism in *Strip Nude For Your Killer* and *What Have They Done To Your Daughters?* and even that starkly automobile, the VW Beetle, makes an appearance. Unfortunately these similarities are just that, and it is the fact that *Olga O* is so obvious by an echo of the golden age of giallo which makes it so frustrating. Serena Grandi, previously in *Lamberto Bava's Delirious* (which coincidentally featured David Brandon), is a perfectly acceptable heroine victim figure but she fails to up the stakes the way that Silvia Bolognini and other proven Euro-thrillerists did. And it is not because, except for one brief flash of breast, she lacks her clothes on throughout the film. Although Brandon is generally a welcome threat, he is no substitute for some male leads like Jean Sorel or George Hilton. Nevertheless, mention must go to supporting players Daniele Poggi, who delivers an excellent performance as a scheming bitch, and Renzo Bolkas, who is always interesting, whatever film she appears in. Antonio Bonficio, formerly an assistant director on films such as *Ghosthouse*, has made three gialli - the others being the sexually provocative *Susanna in Black* and the quirky *Il delitto di Via Verdi*. Despite an occasional first, *Olga O* suffers from a downbeat look, mainly attributable to its small town Italian European setting (Hungary?) and the fact that, like most low budget productions nowadays, it



Spanish network for 'One on Top of the Other'

weren't shot in "stage" Maria Rossetti's denary eyes; there are the final indicator that this film is a generation apart from its precursors but at least his looks is more amiable than most other recent efforts.

#### Videos:

Italy: Distributed - 50m 55s; full screen as *La storia erotica di Olga "Q"*

#### ONE ON TOP OF THE OTHER

Una sull'altra

Paranormal Story (France: theatrical title)

La machination (Belgium and France: video title)

The From Up (The From Up)

Nack! über laichen (Germany: Naked On Top of the Couch)

Una historia perversa (Spain: A Perverse History)

Italy: France: Technicolor: Technoscope

50m

Production Company: Fida Cinematografica

(Romeo/Lux Productions Jacques Rostalet)

(Paris/C.G. Tribel Film (Paris)

Director: Lucio Fulci

Producer: Edmondo Amis

Story: Roberto Giamatti, Lucio Fulci

Screenplay: Lucio Fulci, Roberto Giamatti, José Luis Martínez Milla

Cinematography: Alejandro Ullas

Editor: Graziella Michel

Art Directors: Roman Calabryad, Nello Azzeo

Musico and Music Director: Rito Ortolani

Assistant Directors: Max (Massimo) Castellani,

Alan Cocco

Cast: Maria Mell (Susan Dumura/Blanca

Weston), Jack Sorel (Doctor George

Dumura), Elsa Martinelli (Jane), John Ireland

(Jacques Ward), Alberto De Mendosa (Harry

Dumura), Jean Sobrier (Sally, the phoragie

phant), George (George) Rigaud (Walter Mitchell,

an attorney), Bill Vanders (Anastasia agent),

John Douglas (George Addokkari) (M

Agent), Patti Domingue (Mirna), Riccardo

Cucchiola (Margaret Womans), Jesus Puente

(Rogers), Rodolfo (Francis Redford)

(Lovingly a cop), Fella De France (Rogel

assistance officer)

Uncredited Cast: Lucio Fulci (the observing

expert), Bobby Rhodes (friendly prison

guard), Gabriella Caplan (Detect Attorney)

Roberta George and Harry Dumura run an

exclusive clinic in San Francisco. George's

brunette wife Susan has a serious extreme con

dicion and while he is away with his mistress

Jane, she dies. George is the sole beneficiary of

a two million-dollar insurance policy so is

investigated by the company. An anonymous

phone call leads George and Jane to the

#### Videos:

Belgium and France: Procinema/Video: 50m

21s; slightly letterboxed as *La Machination*

Germany: Silver Video: 50m 23s; letterboxed as

*Nack! Über Laichen*

Italy: Miel: full screen; Number One Video

Soft releases as *Una sull'altra*

UK: Inter Ocean Video: 95m 44s; letterboxed as

119.5 as *One On Top of the Other*

#### Soundtrack:

Germany: Crippled Disk CD: *Best at Casaca*

this compilation includes three themes

Italy: Gato Nero CD: *Mundat For Pressure*

Daily and *Neuter Theme*: this compilation

includes the title theme

#### ORDER OF DEATH

Copkiller

Copkiller - L'assassina del poliziotto (Italy

publicity text)

A couleau line (France: A Knife Out)

Assassinio di poliziotti (Spain: Killer of Police

Copkiller (USA and UK: assassin video release

90m)

1982: Italy: colour: DV (Luciano Villari: slope

114 mins)









Orange French with a painted body in *Parodia*... Jennifer?

## PARANOIA

*Orgasmo* / *Orgasmi* /

*Une folle avec d'ansiers* (France/The Mad Desire of Frotard)

1970 Italy/France Techniscope

Eastmancolor Colorscope 90m

Production Company: Tiziana Filmindustria (France/Société Nouvelle de Cinématographie (Paris)

Director: Umberto Lenzi

Story: Umberto Lenzi

Screenplay: Ugo Mastroianni, Umberto Lenzi, Maria

Clara Salsarola

Cinematography: Guglielmo Mancini

Editor: Enzo Alessio

Art Director: Giorgio Bernini

Music: Piero Umiliani

Assistant Director: Marcello Pandolfi

Cast: Carroll Baker (Catherine West), Lee Castel

(Peter Donovan), Colette Descombes (Vivi), Lilla

Borghese (Baron), Tino Carraro (Bian

Stefano), Catherine's brother) Franco Pao

(Marino), Catherine's husband, Tina Lattanzi

(Catherine's aunt), Jacques Serey (Stefano)

(Jacques' neighbor), Senta Simon, Gerardo Lando,

Calisto Tanzi, Alberto Sordi, Maria Rosella

Following the death of her tycoon husband in a

car crash, Catherine West inherits a fortune and

takes refuge from the inquisitive press at a

secluded mansion in Italy. Peter, an arrogant

young man, arrives and soon seduces

Catherine. Blinded by the promises of their

tempestuous relationship, she starts drinking heavily and taking sedatives. Eve, Peter's sister, turns up at the mansion too. The two begin partying and Catherine attempts to seduce her youth. Although initially aghast when she discovers Peter and Eve in bed together, she can not resist involving herself in a threesome. She attempts to rebel against their "orgasmic games," so the pair begin to blackmail her. Her mental torture continues as they deprive their "captive" of sleep and play a pop song repeatedly. She attempts to shoot Peter but he returns from the dead.

With its blatantly exploitative original title, *Orgasmo Paranoia* (titled to take advantage of the relaxation of censorship in the late Sixties to show nudity and implied) debauchery while reveling in the sadistic games on display. Indeed, the film was something of a sexual calibrator in the US, due to Carroll Baker's nude scenes and was given an "X" rating. As this is a giallo, the major twist in the film seems as no surprise and it is easy to guess the identity of the young couple's collaborator. But, aided by Real Baker's make-up, which presents her increasingly debilitated condition, Baker puts in an admirable performance. The film kick-started the second stage of her career and she became a regular star in Italian productions. The workaholic again with Lenzi in *A Queen Piece To Kill* (which can be nicely confused with this film because its original Italian title is *Paranoia*) and *Katie of Los*, before roles in sex dramas and comedies like *The Virgin*

**Wife** The commonly seen version of *Orgasmo Paranoia* (the one under review) is the re-edited American "R" rated release, which has a different (less cynical) ending to the Italian original.

## Video

Australia: B&C 84m 41s full screen as

*Paranoia*

Belgium: International Duplicating Industries 85m 36s (US "R" rated version) letterboxed, taken from a slightly spackly print as *Paranoia*

Italy: label unknown - as *Orgasmo*

UK: Videotape 85m 18s cut, full screen, as

*Paranoia*

USA: NTA - US "R" rated version, full screen as

*Paranoia*

## PENSIONE PAURA

(Hotel Fear)

*La violenza dei le Sonetti Julie* (Spain)

*The Rape of Sonetti Julie*

1970 Italy/Spain Scopacolor 100m

Production Company: Alpih Cinematografica

(Rome/Minimale Cine (Madrid)

Director: Francesco Benzi

Story: Barbara Alberti, Amadeo Pagani

Screenplay: Barbara Alberti, Amadeo Pagani

Francesco Benzi

Cinematography: Gaetano Geronzi

Editor: Amadeo Benzi

Music: Adolfo Woldman

Cast: Leonora Fari (Leonora Crocifendi) (Rosa)

Francesco Benzi (Lee Menardi) (Rodolfo) (Isa)

Piero Modolob (Jovan), Lilla Benzi (Vivi)

(Rosa's mother), José María Prado (Mimmo)

(Maxine) (Valente) (Francesco Imperatori) (Lugi

De Santa, Carlo Tolo

1948 Rose, an adolescent, helps run the family

hotel while awaiting her father's return from the

war. Following the murder of Maria, her moth-

er, she is raped by two guests. However, they

are subsequently hacked to death by a myster-

ious man in a hat and overcoat. While hiding

the corpses in the basement, Rose is forced to

join in an orgy with the other guests but is

finally saved when a stranger intervenes and

shoots them all dead. He also disposes of the

body in the attic. But there are further revela-

tions.

Like *Sed's The Perfume of the Lady in*

*Black*, this is a well observed study of

repressed sexuality and psychosis. The direct-

ly captures the stifling atmosphere and

claustrophobic lifestyle the guests of the hotel

are forced to endure. Leonora Fari, an under-

appreciated actress who died prematurely in a

car crash, gives a solid performance as Rose.

Fari played an unfortunate woman on the

screening and all these male sexual abuse in the

following years *Giallo e Venere*, a film with

an entirely different agenda. Adolfo Woldman

herein contributes an excellent classical score

which complements the somber proceedings.

## Video

Italy: AVG Film - as *Pensione paura*

*Paranoia*

*Paranoia*

*Paranoia*

*Paranoia*

*Paranoia*

*Paranoia*

*Paranoia*

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*Paranoia*

*Paranoia*

*Paranoia*

Belgian network implying that  
'Pascal ... Jambou?' is alias of assassin

Production Company: Deluxe Film/Lea Film  
Director: Anthony Asquith (Giuliano Carnimeo)  
Producer: Luciano Manno  
Story and Screenplay: Erezia Devisi  
Cinematography: Solvino Miesi  
Music: Eugenio Albanello  
Director of Art: Carlo Levi  
Costume Designer: Bruno Nicolai  
Casting: Ottavio Manno, Mario Tassinari  
Editor: Ettore Fanfani, Lello Ballo (Danteini)  
George Hilgert (Andrea Andreani), Paolo  
Luccini (Marilyn Jennifer's fiancé) Giuseppe  
Alessandro (Spectator) Emilio Frattini (Guerra)  
Plot: Enzo Assietti, Orietta Lorenzi (Africa,  
the photographer), Ben Gari (Lucio, Jennifer's  
husband), Carla Best (Marilyn Hemmings), Gianni  
Pisano (Rocco, Jennifer's George Louis) Helmut  
Pothmann (Rocco, Sherry's husband), Annabella  
Bianchi (Marilyn's mother), Luciana Pigeon  
(Marilyn's mother's maid)

[illegible]

In the early Seventies, the giallo had become increasingly linked with the horror genre. Here he presented his dark house as released by a sunny new apartment block but the essence of the plot is still the same. There is also that other house standing - a disfigured modern adored away from view. Producer Lussino Merino was adept at turning out slick, sexy features (usually helmed by his brother Sergio) and his vehicle for Parodi, his mistress at the time, is no exception. For this outing, the director's work was given over to Giuliano

EDWIGE FENECH  
GEORGE HILTON

# RENDEZ-VOUS AVEC SATAN

NOVA SPATIAL SAMPLING DESIGN: LOCAL POWER UNDER APTM AND CPTM FOR SPATIAL HETEROGENEITY

termined. It is known for his Serbian westerns and the resulting violence is a testament to his age for driving a wedge. The rest of the team insists that this noteworthy actor feature possesses all the right components: future director of teen girl *Slave Meets Piva Woman* **For the Killer Black Angel!** compherly handles the crisp photography, Eugenio Alebas is regular collaborator with Sergio Marbois) handles the editing; and (another) soon to be director, Michele Massimo Tancredi, fills the wisest director's shoes, while from Muscoli's score is easily one of the best genre pieces. More importantly, Gerschlak's screenplay is a perfect synthesis of what we need (and need) from a giallo. This whodunit is laced with copious amounts of nudity and intermittent violence, while the requisite red herrings include Picon as the owner of a *Fap Art* nightclub, Woody Allen looks like Doreas Lonzello as a clever photographer, and Jennifer's pitiable employer who presently involved her in "his love" crimes (an excuse for yet more naked *Raid!*) **Mid** murder is derived from the antics of the philatelist police inspector (at one point he exclaims out loud, having apparently found an important clue but it turns out to be a rare stamp) and his dim-witted assistant. Even Jennifer's fatmate Marilyn gets in on the act when the killing pretends to have been ordered by her. **Verdict:** a low-key but well executed. All in all, Jennifer is a prime example of the genre and should be sought out in all costs.

**Video:**  
[Balgunde Video View - 80m 34s](#) [Letterboard](#)

French language with small Dutch subtitles as *Rendez-vous avec la mort*. There is heavy post damage during reel changes but the colours are brighter than in a print shown on Italian TV.

France DEC : se Les rendez-vous de Satin  
Italy GVS General Video Recording letter  
boxed in *Parole* quella strana gente di  
sangue sul corpo di Jennifer?

## PERFECT CRIME

Indagine su un delitto perfetto

(Investigation of a Partial Crop)

**The Perfect Crime** (video always title)

**Un delitto perfetto** (shooting solo) **A Perfect Crime**

1. **NAME** \_\_\_\_\_  
 2. **DATE** \_\_\_\_\_  
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 4. **PLACE** \_\_\_\_\_  
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1978 Italy Blackfilm Cinematheque with  
Production Cooperative C.I.C. (Dopo, I report)

Production Company LLC (Lloyd Liversidge)  
One-man-off

Discussions: Aaron Levinthal

Producer: Ferruccio Masini

Story and Screenplay: Aaron Levathan

Grouppe 822011 Grouppe 822011 based on

the novel *infernale* Massi-

**Cine-ethnogeography** Jerry Daleware  
*Editor, South American Ethnographic Museum*

Editor: Frank Robertson (Francis Pratolini)  
Art Director: Robert Evans (Richard S. Brown)



Starring: Franco Nero, (Brendan) Phillips, Anthony Franciosa (Mina Novelli) (assassin), Claude Gens (lawyer), Elio Stokoev

Sir Ronald Selman, the president of an international conglomerate, is killed when he prevents his blow up as a result of sabotage. Sir Harold Boyd is very keen to be the conglomerate's new president but his aspirations are hampered by opposition from Sir Paul De Ravilla, a young racing driver and Sir Arthur Davies, an aged businessman with a heart condition. Sir Arthur plots to kill Harold using Polly (an attractive accomplice) who is going to give him a lethal injection at the moment he punches. But another death intervenes: whilst driving to

Yorkshire to see his mother, Paul is involved in a fatal road accident. Another solution, Inspector Jeff Hawks of Scotland Yard, is called in to investigate his cousin's death. Many plots seek to exploit the intriguing association with 'the perfect crime' and none more so than this Agatha Christie style whodunnit. Unfortunately, this has preposterous pseudonym (Aaron Leshchen), Giuseppe Rosati's tall tale is an unconvincing affair. While all the thrills discussed in this book demand a certain suspension of disbelief, especially those that involve so preposterous events, **Perfect Crime** over credulously offers a basic premise which is simply unworkable. The final murder - of an internationally important figure in a world business organisation, rendered by an exploding model aircraft - is never investigated and dismissed as an accident. From this alarmingly casual opening, the film a central conceit which cannot be revealed here - has major flaws which can be discerned by even the most insensitive moviegoer. The film falls over itself trying to be too 'English' (the banking, diplomatic barriers, visits to Scotland Yard and numerous cups of tea). Top-billed sexbomb Gloria Gaudy is also shamefully underused. Despite these weaknesses, there is a certain amount of pleasure to be derived from the Machiavellian games being played out on screen, and the sight of Joseph Cotton's glibly charming character attempting to cut out his nemesis is a merit to savour.

#### Videos

Greece: Cinematheque - as **Perfect Crime**  
Italy: CVR Realvision - letterboxed, in a portrait stance as **Indagine su un delitto perfetto**  
Czechoslovakia: B&B 374 full screen and letterboxed versions as **Indagine su un delitto perfetto**. Includes some shots of London at night.

Japan: Family Video Theatre - full screen as **Perfect Crime** with sleeve **The Perfect Crime**.

Sweden: Weathers - 89m 51s, slightly letterboxed. Swedish subtitles, dark transfer, heavy sound as **Perfect Crime**  
UK: VPO - 89m 47s, letterboxed as **Perfect Crime**, Mercury - as **Perfect Crime**

The new soundtrack single cover for 'The Perfume of the Lady in Black'



Cinema centro originale del B&B

IL PROFUMO DELLA SIGNORA IN NERO



Black video sleeve for 'The Perfume of the Lady in Black'

USA: Vid Amance - as **Perfect Crime**

#### THE PERFUME OF THE LADY IN BLACK

*Il profumo della signora in nero* (The Perfume of the Lady in Black)  
1964, Italy: Technicolor 108m  
Production Company: Euro International Films  
Director: Francesco Barilli  
Producer: Giovanni Bertoldi  
Story and Screenplay: Francesco Barilli, Massimo D'Avack  
Cinematography: Mario Marenzi  
Editor: Enzo Monelli  
Art Director: Franco Velchi  
Music and Music Director: Nicola Piovani  
Assistant Director: Giorgio Scuderi  
Cost: Jimmy Tanner (Silvia Nichevich)  
Mauro Scavilla (Roberto), Mario Scavo (Mr. Alessi), Jho-Jhenke (Mary), Niki Arigli, Denise Bernis, Alexandre Fial, Renata Zamengo, Ugo Carbone, Roberto Gattinogher, Sergio Pirella, Gabriele Benavoglio, Luigi Antonio Quarri, Celia Marenzi, Donnie Jordan (Francesca), Orso Orlando (Nicola)

Silvia Nichevich, an intuitive scientist, becomes increasingly disturbed by a series of apparently unrelated violent acts. In fact, she is hallucinating. Her visions include a seductive woman who appears when she is about to make love with her boyfriend Roberto, and a young girl who becomes a seemingly agonising companion. And, as her psychosis begins to take hold, even neighbours, friends and Roberto, her lover, begin to take on sinister significance. It transpires that as a child Silvia pushed her mother off a balcony to her death. She becomes increasingly violent and also ends up killing to her death. However, her white descent into madness and her (accidental) crimes seem to have been orchestrated.

**The Perfume of the Lady in Black** skilfully details the increasingly irrational behaviour of its central female protagonist. From the opening shot of a colour-tinted photograph of a young girl looking up awestruck at her father, the theme of female tension is established. A series of flashbacks reveal that the film is yet another explanation of Freud's primal scene scenario. But this is not just a case study of psychotic behaviour. There is a suspense that her descent into lunacy and then the strange as part of a supernatural plot. So the shocking climax is pre-figured by an earlier revelation about witch-doctors, black magic and human sacrifice and an incident in which Andy, an





ARMANDO NOVELLI presenta

RAY LOVE.

# PIA MOD

con MARIO CUTINI · ANTONELLA  
MARINA FRAJESE · ANTONELLA  
VITTORIO RIPAMONTI



... MARIA RIZZOLI

# DAY HOTEL

A PATRICIA BHEN · ENZO FISICHELLA  
Y ENO MARINO MASE · PATRIZIA WEEBLY  
I-MASTERI e con ANTONY STEFFEN

ALCANTARA





ARRAMARIA RIZZOLI • RAY LOVELOCK

# PLAY MOTEL

with MARIO CUTINI • ANTONELLA ARTINORI • PATRICIA REN • ENZO FISICHELLA  
MARINA FRAJSE • ANTONY FREEMAN • MARINO MASE • PATRICIA WEEKLY  
VITTORIO RIPAMONTI • RON RALISTEN • with ANTONY STEFFEN  
RAY CARRETT

A teenage tourist is left stranded in a remote Swiss valley. She seeks assistance at a nearby house and is promptly outbathed by an unseen killer. The police enlist the aid of sleuth-hunter Doctor John McGregor, an anthropologist from New York, as American tourist named Jennifer Caruso, arrives at the exclusive finishing school located in the valley. Jennifer is revealed to have a bizarre empathy with insects. One night, while asleep, Jennifer sees another girl being murdered. She ends up at Doctor McGregor's house and they become friends. The school authorities are unhappy about Jennifer's unusual powers but McGregor encourages her to use them to reveal the killer's identity. Unfortunately, the doctor is killed and Jennifer, asked by McGregor's trusted companion, is even more determined to find the person responsible.

My initial viewing of this seemingly silly film (with a bewildered audience in an insularly small London cinema complex—actually Cannes, Platon Street, because the guilty should be named) left me slightly embarrassed, and deeply disappointed. After the majority of *Inferno* and *Tenebre*, one of my favorite directors seemed to have lost interest and all sense of balance. Everything about the film seemed ill-considered, irrelevant and just plain ridiculous. Thankfully, repeated viewings have cast new perspectives on this insane, but surprisingly lyrical movie. Because once you have recovered from the shock of the kitchen sink plot (with its sleepwalking, insect-friendly hero, lust, near-breast-feeding companion, and deformed offspring, the possibilities of a one-track sequence which unfolds so illogically as a real nightmare begin to dawn. And there are some amazing images and truly shocking moments of horror to be found in this megalot hidden dreamworld. This is a film which has to be seen more than once. Like the soundtrack's eclectic mixture of themes, typified by Claudio Silevestre's title piece (a thematic collage of synth rock and sprightly female vocals), what initially seems like an awful concept soon begins to exude a strange allure. Unfortunately, so frequent of re-viewing can consume me that using a typically driving Motown track as an

acoustic background to *Phenomena*'s UFO character being taken away is anything but a misadventure (see *Bluebirds*, Green's early performance) to its stomach-churning as the mystery hellhole she finds herself trapped in. Denis Noddy's white-meat is a complete non-start and Patrick Swayze gives a truly comical performance as the police inspector investigating the murders. But acting and directing actors has never been one of Argento's strong points. In purely conventional cinematic terms *Phenomena* fails miserably but its (amusingly absurd) combination of bizarre images and themes, plus the main score (try to ignore the two heavy metal interludes) give this oddity an emotional appeal.

## Videos:

Australia: Palace Etcetera 109m: The full screen as *Creepers*

Holland: EVC 129m: 16m: slightly letterboxed as

## Phenomena

Italy: Mandelton Video - 111m: 01m, full screen as *Phenomena*

Sweden: Prime Film and Video as

## Phenomena

UK: Release 19m: 21m: cut by 17 seconds with a

BBFC '15' certificate as *Creepers*

USA: MCA 83m: 50m: cut, full screen as

## Creepers

## Lasers:

Japan: ABC - 150m: 16m: full screen (Italian language, Japanese subtitles, Surround Sound, termed the 'integral head' release)

*Phenomena* The disc includes an Italian radio of top music videos and a documentary *Dani*

*Argento's World of Horror 3* directed by

Luigi Cozzi

USA: Rogen Group

## Soundtrack:

Italy: Converse LP and CD (anal re-issue with

extra track) as *Phenomena*, Converse CD -

Argento Vivo This compilation contains *The*

*Magnolia* and *The Quick and the Dead*

UK: Heavy Metal Worldwide LP and tape - as

## Creepers

## PLAY MOTEL

1979: Italy: Eurovideo, Bluebird, Titan

Producers Company, Mide Cinegrafica

Director: Maria Gensico

Producer: Armando Novello

Story and Screenplay: Maria Gensico

Cinematography: Aldo Giall

Editor: Wolfgang Tennert

Art Director: Francesco Caputo

Musica: Ubaldo Comolli

Assistant Director: Silvio Fossati

Cost: Ray Lovelock, Roberto Vinti, Anna Maria

Riccoli (Pamela), Maria Cutini (Munido), Corrado

Antonella, Antonia, Patricia Behn, Silvio

Picchiello (Mauricio), Maria, Maria, Maria

(producers/first women), Anthony Freeman

(Maria Novello), Marina Masi, Patricia Wiles

(Pierluigi Di Rossi), Vittorio Ripamonti, Bob

Belushi, Bruno Di Loro, Franco Beltrami,

Melanie Zurlini, Denise Di Vito, Anthony

Steffen (Antonio De Tella), Mar Lagan

The motel motel is the setting for an excuse to display as much naked female flesh and sex as the plot will allow. That's a blackmailer who photographs nude models during the daytime and spends his evenings snapping skulls in the act. More importantly, this cinematic slush also features a black-gloved murderer. Some beefy chest muscles (as in *The Cat O' Nine Tails*) are the only clues to the killer's identity. *Play Motel* is enjoyable fun from Maria Gensico, a master of such rudimentary film work. The giallo element definitely takes a back seat to the movie's real driving force, sex, sex and more sex. But the whole endeavor is often light-hearted, for instance, the sight of a pantomime Devil coexisting with a whore in a nude hotel is hardly serious and. Regular viewers of Italian trash cinema will recognize many of the cast, such as Enzo Fabbrie and well-endowed blonde Patricia Wiles, who can also both be seen getting it together in the delightful *Melancholia*. Anthony Freeman (who reappears thoughtfully billed throughout) Ray Lovelock is bit of a come down for him, plus beggared hard-core again Maria Frazz. There are also a couple of splendidly awful (although admittedly rather catchy) songs. The hardcore



The Infernal Chaucer's sword in the claws of 'Puzzle'

film on includes a few brief shots of public gallows but these hardly do anything to the film's status as a sell. Popular *Armed & Dangerous* was an old leg at the exploitation game, having produced another trash classic: *Slaughter* (Italy).

**Video.**  
Italy: Kinco - soft version, full screen, label unknown - \$6m 41s, hardcore version, letterboxed.

#### PLOT OF FEAR

**Il vero paura** (Too Much Fear)  
**Megnum 45 - Ein Mann jagt die Geister** (Germany: Megnum 45 - Somebody Hunts the Ghosts)  
**Terror infetto** (Spain: Infected Terror)  
**Bloods Paura** (Sweden: when slave infel 1975 Italy: 'Infectio') Videovision 50m  
Production Company: G.F.E. Enterprises/PC Otto di Milano (Milan)

Director: Paolo Cavara  
Producers: Ettore Giall, Guy Leung  
Story and Screenplay: Bernardino Zappal  
Paolo Cavara in collaboration with Ennio Galea  
Cinematography: Franco Di Giacomo  
Editor: Sergio Montanari  
Art Director: Franco Pennagalli  
Music: Daniele Pennucci  
Cast: Corinne Clery (Agnese), Michela Placido (Inspector Lorenzo Romei), Guido Perrugini (Angelo Scarnini), Eddy Fy (Edoardo Fajal), (Fazio Colagrosso), John Stainer (Hoffman), Jacques Herlin (Inspector Pirelli), Carlo Polci, Greta Vesin (Agent in Villa Hoffman), Sarah Chappi (Rose Caracci), Sarah Cassone (Enzo Oldoni), Tom Barritt (John Inspector), Eli Wallach (Piero Rizzo), Giorgio Gaspari, Eleonora Vinti, Gaudina Gadi, Bruno Ruffini, Mary Ruth Leung, Guy Redelli, Dante Giamini, Sente Toro, Claudio Zucchi, Mirilla Giall.  
In Milan, a middle-aged masochist is strangled

to death by a transvestite prostitute. That evening on a bus, a woman is bathed to death with a spiggle. Punks from a book of fairy tales by Hoffman are left beside the victim. It emerges that the victim was a member of an organization called 'Wildlife Friends'. Frustrated by the police's lack of progress, Angelo Scarnini, a friend of the victim, goes to the Russo security Agency. He confesses that he believes the murders are connected with a party held four years earlier in Villa Hoffman (the quarters of the 'Wildlife Friends'), where a young prostitute, Rosa Caracci, accidentally died. Meanwhile, the killer's next victim is a prostitute, who is tied to a tree and set alight. The unconventional thriller contains considerable amounts of black humor and misadventure that favorite pathé slave theme: young people being exploited by rich and influential degenerate men. The script, co-authored by Argentine *Deep Red* collaborator Bernardino Zappal (who he uses the children's fairy tale clue from that film), is peppered with sexual observations (the film's preoccupation with corruption) and quirky comic moments (such as a car that who spouts Freud and a nurse who masturbates loudly in a bathroom to the consternation of her pompous employer). **Too Much Fear** also benefits from the same tight genuine chemistry between Clery and Placido, who play a pair of likable detectives. On the evidence of this film and Cavara's previous **The Black City of the Tenebris**, it's a shame that the director didn't undertake more work in the genre. He also made the excellent **The Wild Eye**, a cynical reflection of his own media effort.

#### Video:

Poland: label unknown - full screen, in Italian with Finnish subtitles - soft sleeve title **Bloody Paura** and on screen title **Il vero paura**  
Germany: Vico - approx. 81m, full screen  
Italy: Kinco Video, Cinco - letterboxed as **Il vero paura**

Japan: SHM - full screen as **Plot of Fear**. The opening credits appear against a black background and Pennucci's opening theme is absent.  
Sweden: Imperial Home Video - unrated, in Italian with Swedish subtitles - with sleeve title **Bloody Paura** and on screen title **Il vero paura**

#### PUZZLE

**L'uomo senza memoria** (Man without a Memory)  
**Man Without a Memory** (Italian: English: long page title)  
**Puzzle - Man Without a Memory** (Denmark and Sweden: video sleeve title)  
**L'uomo senza memoria** (France: Man Without a Memory)  
**Le trancheuse infernale** (France: Canada video title: **The Infernal Chaucer's**)  
**Attacco al terror** (France: video title)  
**Der Mann ohne Gedächtnis** (Germany: the actual title)  
1974: Italy: Eastmancolor: color: Lf (Ludwig Vitti): scope: 84m  
Production Company: Genet Film  
Director: Duccio Tessari  
Producer: Lucienne Merino  
Story: Roberto Infante  
Screenplay: Bruno Di Giacomo, Duccio Tessari, Ettore Giall  
Cinematographer: Dario Albano  
Editor: Maria Moris  
Art Director: Enzo Bulgarelli  
Music and Music Director: Gianni Pansa  
Cast: Luc Marianda (Peter Smith), Edward Mulder, known as 'Biff', Senta Berger (Sara Gennelli), Umberto Orsi (Doctor Raimondo), Giorgio Bruno (Doctor Gennelli), Anna Brinkhoff (Mary Carol), Roberto Senti (Gennelli's assistant), Manfred Fajalgar (Philat), Tom (Thomas) Fajalgar (John), Arnoldi, T. Whitaker, Dario Gennelli (Luci), Carlo Mancini

In London, a man apparently named Peter is being treated for amnesia, having woken up eight months previously in a clinic following a car accident. The psychiatrist in charge intro-



duces a stranger. He later attacks Peter and accuses him of being a double-crosser. It emerges that Peter's real name is Edward Weiden and that two years previously he married Sara, an American woman, whom he left in Portofino, Italy. However, the stranger is suddenly killed by an assassin's bullet. Edward, as he is now known, receives a passport and airline ticket to Italy. Meanwhile, in Portofino, Sara has begun a tentative relationship with Rainaldi, a male friend. That night, she discovers an intruder in her house. Edward strikes and a tense drama unfolds. Despite the combination of talents scripted by Geisel, directed by Tassan, produced by Luciano Marzari, *Puzzle* never really gets going until its second half. The initially languid pace, which allows for aspects of information about the male protagonist's former life to be gradually revealed, might come some to lose interest. But patience is rewarded by the gripping and bloody finale. Although the identity of one of the villains will be obvious to regular giallo viewers, the uneasy, suspicious relationship between Marzari and Barga's characters is intriguing, while Bruno Corbucci (previously a villain in *Heat!*) delivers an excellent performance as a menacing low life. The seemingly gratuitous appearance of a chicken in the film's conclusion was no doubt warranted by the notoriety of a certain Tassan terror flick from the same year, but this is an overlooked classic; the film's actual title would appear to be *Walt Under Dark*, even though Sara Barga's character isn't blind. Tassan previously directed the superior *Death Occurred Last Night* and *Bloodstained Butterfly*.

#### Video:

Canada: Video Action - 91m 18s, full screen, good sound quality, with superimposed title *La trappola infernale*.

Denmark: label unknown - as *Puzzle*.

France: Columbia - as *Attention terror*.

Sweden: Weithare Video - 89m 56s, slightly cut letterboxed, with on screen title *Puzzle*.

### THE PYJAMA GIRL CASE

*La ragazza del pigiama giallo* (The Girl with Yellow Pyjamas).

*La chica del pijama amarillo* (Spain 'The Girl with Yellow Pyjamas').

Ukranian Offer (Denmark: video sleeve title).

*The Case of the Girl with the Yellow Pyjamas* (Holland: video sleeve re 1981).

Dutch video sleeve for 'The Pyjama Girl Case'.



Speech artwork for 'A Girl Goes to Rio'.

*Michael i Gula Pjamasen* (Sweden).

1978: Italy/Sweden - Microwarps: Vassalotti 198m.

Production Company: Zodiac (Rome/Pisa).

(Magna).

Director: Flavio Mogherini.

Producer: Giorgio Silvani.

Story and Screenplay: Flavia Mogherini, Rafael Sanchez Gomez.

Cinematography: Carlo Carlini.

Editor: Adriano Tagliavia.

Music: Rito Crociani.

Assistant Directors: Ferruccio Castelluccio,

Jose Maria Colina.

Cost: Ray Millard (Inspector Thompson), Delle

Di Lazzaro (Alinda), Michela Piccoli (Antonio

Adriano), Mel Ferrer (Professor Harry Douglas),

Howard Ross (Renato Rezzini), (Ray Green).

Ramiro Oliverio (Inspector Ramsey), Rod

Muller (Inspector Morici), Giacomo Assandri

(Glen), a murder suspect), Eugenio Walter

(Glen), Fernando Fernan Gomez, Antonio

Ferris (Washington), Vanessa White

(Sweden), Marina Rey (Patricia Clark Dorsey),

Andrea Ginepro, Brenda Dobryne.

Uncredited Cost: Lulu Barbo (viewer of body

on public display) In Sydney, a young girl discovers a woman's

corpse on the beach. The police, aided by a retired cop, attempt to discover the dead woman's identity; that task has been horribly nullified to make her undetectable and unravel the complicated events which led to her death. In a desperate attempt to lure the killer into revealing himself, the police even put the woman's remains on public display in the museum. Thompson discovers clues which bring him close to revealing the killer's identity. Unfortunately, he too is murdered.

Former art director Flavio Mogherini's distinctive thriller is an assured attempt to transpose giallo elements into an alien environment, in this case Australia. The parallel strands of the plot are skillfully interwoven as the viewer is presented with flashbacks of the murdered woman's life, and the continuing investigation, eerily close. Mogherini's attention to detail and the implications of the immigrant Italian protagonists make *The Pyjama Girl Case* considerably more thought-provoking than most gialli.

#### Video:

Denmark: 89m 22s; letterboxed, English (on pump), Danish subtitles in *The Pyjama Girl*.





Italian video cover for *Reflections in Black*

minds the inspector's easily distracted assistant) which, although mildly amusing, detracts from the whodunit elements of the story. Unfortunately, composers Ramone and Pagu take their cue from the baroque elements and contribute an unsuitably jaded musical score, a pointment which even manifests a jumpy air when a prostitute is about to be gang raped. Despite such drawbacks, the Severino ambience and mild sleaze on display make this cheeky little production preferable to Franco Ferris's *Carmilla di uno sconosciuto*, a 'serious' but painfully dull attempt to depict the tribulations of street girls. Di Salvo to want on to direct the tacky sequelation/horor classic **Werewolf Woman**.

#### Videos:

UK: Apple - 70m 35s; BBFC 'C' certificate var. apt. letterboxed as **The Red Light Girls**, Castle 2: Global Diamond Films - 70m 35s; cut by 18 seconds with an '18' certificate, letterboxed as **The Red Light Girls**.

#### REFLECTIONS IN BLACK

*Il vizio ha le calze nere* (Vice Versa Black Horror)

1976 Italy Kodak Eastmancolor Technicolor scope 82m  
Production Company: IRI Cinematografica  
Director: Tano (Gastone) Cerrone  
Producer: Giovanni Cerrone  
Screenplay: Tano (Gastone) Cerrone  
Cinematographer: Marcello Masciocchi  
Editor: Romeo Gatti  
Art Director: Luigi De Marchi  
Music: Carlo Savito  
Assistant Director: Gianni Benegise  
Cast: John Richardson (Inspector Layton),  
Bogdan Lazarescu (Leonora Anselmi), Nino  
Devoti (Meno), Magda Konepka (Centessa)  
Orchestra: Giacomo Rossi-Stuen (Mr. Anselmi),  
Daniela Giordano (Centessa), Arie Vichini (Pier  
Anna Gualà), Tere Gherardo (Nightingale Parola),  
Giovanna Braccioni (Meno), the Nightmen,  
Bada Gattuso, Gianni Milanesi, Giovanna  
D'Albino, Livio Galea, Marco Esposito

In Padua, a young woman nicknamed Nalla is slashed to death by a woman in black braids

ing a straight razor. Emma Giorgi, another young woman, has her throat sliced open in a park. The police interview Anselmi, a prominent lawyer, because Emma worked as his secretary. Soon after, a third woman is murdered. It seems that the music is dominating the female friends of Leonora Anselmi who, although married, has a definite lesbian preference. The most obvious suspect is Marco Orsini, a slim pie-minded heroin addict, who enjoys teasing women with a razor. Having previously dismissed the sleazy little giallo for being neither stylish (if eerily isn't) nor memorable (yes, most of it's forgettable), it came as a pleasant surprise to see it in an enjoyable light when re-viewing it for this book. Like the same year's *Spring Music for Year 1000*, this one focuses on the sexual angle, but whereas Branch's film boasts glossy production values and a decent cast, Cerrone's grossly exploitative low budgeter is laughably inept. Every opportunity to reveal female flesh is seized upon. In a vain effort to rouse the largely male audience's interest because the police investigation is a tired affair. Throwaway comments about hypocrisy in the Catholic Church and the pervert nature of politicians are nothing more than excuses dropped in to placate its cynical Italian audience. John Richardson spilt suffering the ignominy of *Sybil* and Giovanni Rossi (whose role here recalls his comatose appearance in *Something Creeping in the Dark*) must have realised that their careers had reached rock bottom because they seem embarrassed every time they appear on screen. *Reflections in Black* is a thoroughly dog-eared affair but, like most old items of seemingly no value, when it's taken at face value it's watchable. Now, if I could only bring myself to watch Tano's *Death Hunt* again.

#### Videos:

Greece: Key - 74m 35s, full screen, Greek subtitles as **Reflections in Black**,  
Hollywood label unknown as **Reflections in Black**,  
Italy: 3D Magnani - 84m 28s, full screen as **Il vizio ha le calze nere**.

#### Soundtrack:

Italy: Gato Mare CD 'Murder For Pleasure: Giallo and Thriller Themes' compilation - two themes, including the opening murder sequence.

Greek video cover for *Reflections in Black*







Italian video classic for *Scandal in Black*

one which, combined with some peculiar star actors, make it a better than average giallo. But Ostiano's memorably trashy scene is taken from *Delirium*'s Superbitch Blue Movie **Blackmail**

**Video:**  
Australia: Delta - full screen as *Virgin Terror*  
France: label unknown as *Virgin Terror* with sleeve title *Virgin Terror*

A body is discovered in *The Execution with Two Tails*

Germany: UFA - 75m 18s; re-edited rather than cut the sexual violence is toned down but it has a few shots that are not in the English language version: later boxed, good quality print as *Die Orgie des Todes*

Switzerland: GY Group Video - as *Red Rings of Fear*

75m 30s: full screen, poor quality print as *Virgin Terror*

Italy: Dependente - 81m 07s; letterboxed picture is slightly soft and the sound level is low as *Enigma rossa*

UK: VFP - 87m 07s; full screen, muffled sound as *Rings of Fear*

Includes a gory trailer for *Anthropophagus the Beast* Video Shock, Dry Whiteish House - 79m 07s; cut by 15 seconds with a BPPC '18' rating as *Virgin Terror*

USA: World Lattice Exchange: Ysa - full screen as *Virgin Terror*

## SCANDAL IN BLACK

*Appuntamento in nero* (Appointment in Black)

**Blue Night** (only video re-release info)

1990 Italy: Fuji colour 80m

Producers Company: Real Film

Director: Antonio Benfante

Story and Screenplay: Daniela Siroppa

Cinematography: Pier Luigi Sans

Editor: Carlo Polini

Art Direction and Set Design: Mario Rossetti

Music: Maria Rossetti

Assistant Director: Annalisa De Simone

Cast: Mistia Benti (Angela Belvedere) Andy J

Foxat (John Baldwin) Mary Lindstrom (Eve

Memo) Daniela Siroppa: Rossana Caggiano

Sonia Viviani: Franco Citti: Marina Redman

(Fayes) (mother in law) cinema box office:

Luna Legnani: Ann Margaret Hughes: Angela

Piccoli: Laura Padellaro: Vincent Regine: Giorgio

Smeek: Denis Salvago: Vito Tassinari: Piero

Villaggio: Matteo Vocale

A man rapes a teenage girl. Fifteen years later, an attractive woman goes into a porno cinema. She is sexually assaulted with a broken bottle

In the ladies toilet. A stranger in mirrored sun glasses, who seems to be known to the women, watches her being taken away. The victim is Angela, the wife of John Baldwin, a diplomat. Meanwhile, John is having an affair with Eve, a model. The cinema projectionist reveals that he saw Angela tearing herself to make it look like she was attacked and demands blackmail money. The next day, he takes her back to the porno toilet and rapes her. Finally, the Baldwin maid routinely rape on her employers and leaves at more than one murder plan.

Only a very cheap film opens with soft focus shots of a teenage girl being raped and crime deftly follows these with supposedly provocative images of an attractive woman driving a flash car, while licking her lips and stroking the gear knob. And *Scandal in Black* continues exploited images of sexual violence: most of which has been unsurprisingly censored from the UK release (including two gore shots showing the aforementioned rape's aftermath). As is the case with most *Nero* shots defile: the plot unfolds to a halt every few minutes for some unexciting middle (although Benfante's film is not as guilty of this boring trend as a film like *Invincibile Grimaldi*). Despite the plot interludes, this is actually one of the better giallos from recent years, including much more respectable imagery and some enjoyably rare twists. Unfortunately, most of the characters are too thinly sketched for the viewer to care much about their fate. It makes a change for there to be a female police inspector, who appears to be *Catrina*. But she is shown as a startlingly inept. Self-mocking details include a peeper in the sex cinema for another tale of decadent and crime mental effort. *Penal Temptation*, plus skin flash star Marina Frazzetta as a rather complexing that you can't even draw an audience for high-class porn (the film being shown is *Emmermante* B). Land but undeniably entertaining. *Scandal in Black* needs to be seen in its uncensored version to be fully appreciated.



## EL ASESINO DEL CEMENTERIO ETRUSCO

ELVIRE AUDRAY - PAOLO MALCO - CLAUDIO CASSINELLI - MARILU TOLO - WANDISA GUIDA  
con la participación de JOHN SAXON y VAN JOHNSON

Fotografía: CHARLES FERRAND Música: F. PRIGGI Edición: J. B. B.

Un film de: CHRISTIAN PLUMMER

J F  
CINEMA



# EL ASESINO DEL CEMENTERIO ETRUSCO

ELVIRE AUDRAY - P. MALCO - C. CASSINELL - MARILU TOLO - WANDISA GUIDA  
con la participación de JOHN SAXON y VAN JOHNSON

Fotografía: CHARLES FERRAND Música: F. FRAZZ Edición: ROBERTO

Un film de: CHRISTIAN PLUMMER

## Video:

Italy: Center Video - \$49.95, full screen as *Appuntamento in nero*; Arca Video - \$49.95, full screen as *Blue Night*  
 UK: Rio Pictures - \$19.95, out by 44 seconds with a BBFC 15 certificate, full screen as *Scandal in Black*

## THE SCORPION WITH TWO TAILS

**Assassinio al cimitero Etrusco** (Murders in the Etruscan Cemetery)

**Crimes de cimitero étrusque** (France)

'Crimes in the Etruscan Cemetery' (Italy)

**Scorpio** (Denmark, Sweden: video sleeve)

**Kokkohahtinen** (Skorpioni) (Finland)

**Lo scorpione a due code** (Italy: alternate title)

**El escorpio del cementerio Etrusco** (Spain)

1982: Italy/France: colour (Ar: Luciano Vitale)

scope: 16mm

Production Company: Dana Film Srl

(Rome)/Mazda Distribuzione Srl

(Rome)/ing. E. C. S.A. (Rome)/Les Films

Jacques Lattuada (Paris)

Director: Christian Pummerl (Sergio Martino)

Producer: Luciano Martino

Story: Ernesto Gastaldi, Gennaro Sacchetti

Screenplay: Ernesto Gastaldi, Maria Chiavetta,

Jacques Lattuada

Cinematography: Giancarlo Ferrando

Editors: Eugenio Alabiso, Daniele Abbado

Art Director: Anselmo Gellari

Music: Fabio Frizzi

Special Effects: Paolo Reoli

Assistant Director: Massimo Marone

Cast: Elena Audrey, Joan Barreda, Paolo

Malco (Mike Grant), Claudio Castellani (Paolo

Deenath), Mandy, Tolo (Miria), Luigi Rossi, Ven

Johnson (Skulligan), Joan's father, Sonia Viviani

(Christina Maria Valeriani), John Saxon (Arthur

Remond), Jacques Stern (Bernard), Wendee

Guido, Gianfranco Baris, Mario Cecchi, Franco

Garofalo (Gino Andrucci, the photographer),

Maurizio Merlino, Carlo Norini, Anita Segnotti

Leardini, Francesco Carlini, Angela Dore,

Antonio Mancuso, Anthony Franciosa (Mario

Novati), Lino Meleto, Bruno Ross

Joan Barreda suffers from nightmares which involve sacrifices in a convent. Her husband Arthur, an esteemed toxicologist studying Etruscan culture in Italy, phones and tells her of a buried tomb he has discovered, but his neck is broken by an unseen assailant. Joan flies to Italy to investigate. She comes into possession of an ancient pendant: showing a scorpion with two tails, apparently a symbol of duality. Meanwhile, in the States, Joan's father Mulligan is mortified to discover one of the expedition crates missing. Meanwhile a strange old man leads Joan to a complex of caves, which she recognises from her dreams. He induces Joan with immortal snake but is swiftly killed, while she discovers a state full of horror before being kidnapped. Her father arrives, confesses his part in drug trafficking but insists that someone else was responsible for Arthur's death.

Condensed down from *il misterio degli Etruschi*, a seven part television series, the unrelenting plot/monster feature betrays its small screen origins with each twist of the plot. Former Berlin master Martino (*Next Case of the Scorpion's Tail*) *Torvald* delivers a surprisingly flat, almost tragi-comic tone. The Etruscan scene is more exciting than the mechanisations of the plot and some of the dialogue scenes seem like end-runs for a cast who don't appear to care if they get the girls. Worse still, Martino and regular cinematographer Giancarlo Ferrando fail to capitalise on the underground cave locations, while headful of maggots and a half-hearted bat attack hardly compensate for the lack of blood-bog. This final insult comes when you realise that Paolo Frizzi's score seems familiar: it's rehearsed from *The Beyond*. This opportunistic offering must have been a real flop in its full version.



Good stars for 'The Secret of Seagull Island'

## Video:

Denmark: Label unknown - uncut, full screen

with sleeve title **Scorpion**

Finland: Magnum - \$49

France: L'Univers/Cinema, Jacques Lattuada

Video: Rene Chateau. All as **Crimes au**

**cimitero Etrusque**

Greece: full screen as **Scorpion With Two**

**Tails**

Italy: Arco Film, as **Assassinio al cimitero**

**Etrusco**

Spain: JF Home - \$39.95, key black box as **El**

**crimen del cementerio**

Sweden: Home Video - uncut, with sleeve title

**Scorpion** (San Video - uncut, with sleeve title

**Scorpion**

USA: Cinema Group, Palisades: Prism

Entertainment - all as **Scorpion With Two**

**Tails**

## THE SECRET OF SEAGULL ISLAND

**L'isola del pterodatto** ('Seagull Island')

1979: Italy/UK: Technicolor 16mm

Production Company: Ulass Film Productions

Director and Producer: Norberto Ungaro

Story: Norberto Ungaro

Screenplay: Augusto Camarino, Massimo

Ungaro, Jeremy Benham

Cinematography: Alessandro Nimmi

Supervising Editor: Tolly Lenny, Angela Cui

Editor: Gennaro Glinde

Art Director: Giuseppe Manzano

Music and Music Supervisor: Tony Hatch

Special Effects: Gennaro Melis

Assistant Director: Antonio Gennari

Cast: Jeremy Brett (David Malcolm), Prunella

Ransome (Berbera Carey), Nicky Henson

(Marti Foster), Pamela Salem (Dore), Gennaro

(Toni Stone-London), Fabrizio Jones

(Stephen Grant), Vanda Karamaina (Bella)

Sherry Buchanan (Mary Ann Swendson), Marco

Masturbating (Frederick). Umberto Raho (director) Veronica Wells (Cyndie), Helen Stirling (sister of music academy), Chico Tucci (Mara), Paul Mueller (aka Miller) (Marshall), Maria May (Cassius), Peter Bloom (bass) (cinquage), Katherine Berg (Julius), Walter Williams (Soprano), Barbara Mancione (topless girl on Lombardi's boat)

Berube arrives in Rome to visit her ill-fated sister Mary Ann. Discovering that her sister is missing, Barbara enlists the aid of Maria Foster, an employee at the British Consulate. The police link Mary Ann's disappearance with the case of a woman who was found tied down to the ocean floor. Barbara becomes increasingly concerned when it appears that a psychiatrist is murdering blind girls. The trail leads to *Seagull Island* and some extraordinary revelations.

The production was limited as a five-part television series during 1979 but not screened until 1981 under the title *Seagull Island*. It is

feature's hellacious origins: director Nessore Ungaro and cinematographer Armando Nannucci injure up some occasionally effective visuals, such as a frenzied seagull attack, the image of a woman without eyes weighted down on the sea floor and shots through a swimming pool window of the female protagonist being stalked. Ungaro was an underwater specialist, having handled the aquatic photography on films like *Tentacles*. Nicky Henson is an affable hero but Jeremy Bolt (able to become Sereno in *Shorlock Holmes*) is undoubtedly the film's best asset, delivering a performance of surprising resonance. Faded-faced Phyllis Renzo (previously in *Woodl*) *You Kill a Child?* seems oddly relevant about her recursion to *Seagull Island* and she eventually perls up and proves to be an effective female lead. Tony Hatch even manages to allow us to briefly forget that he specialised in sleep story themes by contributing a reasonably effective psycho-on-the-loose score.

#### Video:

Director: Italian Video Enterprises. 109m 12s full screen as *The Secret of Seagull Island* UK. Precision. 109m 27s, full screen as *The Secret of Seagull Island*.

## SEVEN BLOODSTAINED ORCHIDS

*Sette orchidee macchiate di rosso* (Seven Orchids Stained in Red)

*Ona Rataul dei Silenziosi Halibondos* (German: Puzzle of the Silver Hill Moons)

*Adios terror* (Belgium and France: video sleeve is title: *Farewell Killer*)

7 Verste Orchidee (Holland: video sleeve only)

*La tueur a l'orchidee* (France: *The Orchid Killer*)

*Seven Orchids Stained in Blood* (Greece: video title)

*Sette orchidee macchiate di rosso* (Spain: *Seven Orchids Stained in Red*)

1972 Ray/West Germany: *Farewell Killer*

Technobrom: approx. 91m

Production Company: Roca Film/National

Cameras: Rafaela (Roca) Roca Film (Spain)

Director: Umberto Lenzi

Story: Umberto Lenzi

Screenplay: Roberto Gavito, Umberto Lenzi

Cinematography: Angelo Lotti

Editor: Eugenio Alabio

Art Director: Giovanni Calzani

Music and Music Director: Tito D'Amico

Assistant Director: Fulvio Barni

Cost: Anselmo Sabato (Marco Girasole), Uchi Giori (Gloria Gensini), Pier Paolo Coppola

(Italian: *Inspector*) Rosella Fisk (Gloria Marchi), Marina Milati (Kathy Adams, a priestess),

Rosella Fisk (Gloria Marchi), Marina Milati (Kathy Adams, a priestess),

Rosella Fisk (Gloria Marchi), Marina Milati (Kathy Adams, a priestess),

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Rosella Fisk (Gloria Marchi), Marina Milati (Kathy Adams, a priestess),

Italian sleeve for *Seven Bloodstained Orchids*



A woman is fatally stabbed in bed, a prostitute is bedared into oblivion and a female priestess is strangled with a telephone cord. Another woman, Quik, who is on her honeymoon, is shocked in a train carriage but the killer flees when her husband Mario comes to the rescue. In spite of his pretensions to the police, Mario is accused of being the murderer. He sets out to prove his innocence by conducting his own enquiries. In the meantime, a woman in an insane asylum is drowned in a bath and another female victim is power-drilled to death. *Seven Bloodstained Orchids* begins like a textbook example of an early Seventies giallo of a black catenae snaking through an urban landscape while an array of city lights illuminates the darkness. Point-of-view shots reveal a knife-wielding, black-gloved killer stabbing a female victim and brutally slaying a prostitute. Despite some suitably nasty murders, including a bloody death by power drill, Lenzi is unable to maintain the classic style and competition of the film's opening scenes and once the usual whodunnit-style protagonist begins to unravel the puzzle of the silver hill-moons, the plot begins to meander. Sabato has never been a winning lead and, by allowing this underdog quipped actor to carry the bulk of the film's narrative baggage, Lenzi lets the viewer's attention slip. Minor themes from *So Sweet, So Poisonous* are recycled and their presence on the film is scarcely less relevant to appreciate the fact that the director's previous thrillers were superior examples of psychological rather than physical terror. Judging by the tedious judicial torment in *Eyeball* a couple of years later, he seemed to have lost interest in giallo and was keen to explore the ultra-violence and robbery possibilities of the cynical cop thriller, with masterpieces of mayhem such as *Alas! Murder*. Interestingly, the German version of *Seven Bloodstained Orchids* complete with red-and-blue bullet-holes and voice from the



grues introduction represented the death knell of the Edgar Wallace-inspired crime thriller.

#### Vides

Belgium and France: Colorbloss - slightly letterboxed with sleeve title **Adieu Sissi**  
 Finland: Magna Film Oy 1989 294, full screen, Italian language, Finnish subtitles as **Seven Hood-Strained Orchids** with sleeve title **7 Veritas Orchidea**

#### Veritas Orchidea

France: United Video Distribution, Boomer as **La**

#### tauer a Forcheline

Germany: TriStar Video, Edgar Wallace series as **Das Netz der Schlangen** **Holloway**  
 Greece: VCI 1989 396, full screen, Greek subtitles as **Seven Hood-Strained Orchids**

Italy: CTR Realecom 1989 385, letterboxed as **Sette orchidee macchiate di rosso**  
 Spain: label unknown

## SEVEN DEATHS IN THE CAT'S EYES

**Le morte negli occhi del gatto** (Death in the Eyes of the Cat)

Lee Stables (France)

**Seven tote in den augen der katze**

(Germany: Seven Dead in the Cat's Eyes)

**Katzen im Verborgenen** (France: video sleeve title)

**Cat's Murdering Eye** (Greece: video sleeve title)

**Sette muerie en les ojos del gato** (Spain: Seven Dead in the Cat's Eyes)

#### Corringe

1973 Italy/France/West Germany Technicolor Technoscope 96m

Production Company: Storass Feloni International Film (Romeo/Capitol Films) (Paris/Rex Film (Munich))

Director: Anthony M. Dawson (Antonia Margherit)

Producer: Luigi Kornmann

Story: Based on a novel by Peter Bryan Williams (Giovanni Sforzelli), Antonio Margherit

Additional Dialogue: Ted Rusoff

Screenplay: Carlo Carlin

Editor: George Semeloge

Art Director: Ottavio Scotti

Music and Music Director: Rik Colliers

Cost: Jane Birkin (Comptess), Hiram Keller (Lord James MacGreff), Françoise Christophe (Lady Mary MacGreff), Vincenzo Vespini (Father Robert), Denis Kavanagh (Baron), French musician Anton Dörfling (Doctor Franz), Dana Ghia (Lady Alice), Luciano Pigozzi (Angele, a servant), George Corrae (Comptess), the butler, Serge Garsbourg (police inspector), Bianca Deka (Jesse Campbell), Tom (Tennessee) Fellegh (husk of Anne), Franco Ressel (family friend), Alessandro Ferraile, Bruno Boschetti

The 18th Century's man is murdered with a straight razor. Corringe MacGreff returns from boarding school to Disgrace, the ancestral Scottish castle where his family are holding a reunion. Evening dinner is disturbed when Corringe is frightened by his age like figure, she semi-emerging from a wooden panel. However, the meal is abandoned completely when Lord James, an arrogant young man who admits to being mad, begins to abuse the guests. That night, Lady Alice is smothered to death with a pillow. Several other inexplicable murders occur under the watchful eyes of the castle cat Corringe becomes aware that she is the killer's next intended victim.

This gothic giallo begins tentatively with a pre-credits murder after which sets about the corpse. All the while is mixed by the over-the-top thriller. This unstable opening sets the tone for what becomes almost a black comedy in which every character is either a blithering idiot or a stark raving mad (it's no surprise that Sforzelli and Margherit's previous films at the genre: *The Young, the Evil and the Savage* was also full of humor). To top it all, there is the splendidly absurd notion that (unlike Lord James) would keep a live (and insane!) six-toothed gargoyle up in his quarters.

Working Italian location for *Seven Deaths in the Cat's Eyes*



HIRAM KELLER • JANE BIRKIN

# LA MORTE NEGLI OCCHI DEL GATTO

VENANTINO VENANTINI • DANA GHIA

FRANCESCO  
CHRISTOPPE

DONIS  
BORTWANN

LUCIANO  
PIGOZZI

ANTHONY  
DIPYANO

SEBASTIAN  
BORRAS

BORIS  
KAVKOVICH

ANTHONY M. DAWSON

WOLFE RIZ ORTOLANI

TECHNICOLOR • TECHNISCOP

ITALY: BORRAS FILMS

ITALY: BORRAS FILMS

ters, which allows for some vintage monkeying about behind wall panels by the real killer. Performers to clamor: vampires and avian "a new diary by someone called Freud" are thrown into the pot but go nowhere. The casting of Euro pop divas like Jane Birkin (as the nymphomaniac) and Gaby Segal (as Serge Gainsbourg) is a sordid Scots police inspector adds novelty value but nothing much else. The overblown package, like a horror version of *Requiem*, is suitably complemented by 21st-century bombastic orchestral arrangements. Released from *The Virgin of Nazareth*: The final irony is that if this relatively obscure mash-up of *Baroque* were a Hammer production it would probably have a legion of rabid fans.

#### Video

Wend: Star Video - Rm 50s, letterboxed, good quality print as *Seven Deaths in the Cat's Eyes*  
 France: SVP - as *Les Diebesses*  
 Germany: label unknown - letterboxed at 2.35:1 as *Barbari teke in den Augen der Katzen*  
 Italy: Normale - as *La morte negli occhi del gatto*  
 USA: Film  
 USA: Prism Entertainment - *Seven Deaths in the Cat's Eyes*

## SEVEN MURDERS FOR SCOTLAND YARD

**7 cadaveri per Scotland Yard** (Seven Cadavers For Scotland Yard)  
 Jack al desiquador de Londres (Spain)  
 Jack the Ripper of London (USA)  
 Jack the Ripper  
 Jack the Mangler of London  
 1971. Spain/Italy. Technicolor. Techniscope. 88m.  
 Production Company: Cinefina S.I.  
 (Madrid/International Apelo Film (Rome))  
 Director: José Luis Madrid  
 Producers: Sandro Amati, José María Talas  
 Story and Screenplay: José Luis Madrid  
 Jacinto Molina, Rio Cerpi  
 Cinematography: Diego Ubede  
 Editor: Luis Puigvert  
 Art Director: Juan Alberto Soler, Bruno Cesar  
 Music: Piero Piccioni  
 Special Effects: Antonio Molina  
 Assistant Director: Renzo Genta  
 Cast: Paul Naschy (Jacinto Molina) (Paco), Patricia Loran, Vera Már, Franco Rovelli, Renzo Margnato, Andrés Resino, Víctor Ingala, Teresa Castiella, Carmen Roger, Patricia Morera, Víctor Manríquez, María José, Miguel Mercero, Isidoro Novallas, Alfonso Castiella, Antonio Raimo, Enrique Salazar

A rainy night in London's Soho: a prostitute is brutally stabbed to death by a monstrous killer. Peter, a crippled ex-acrobat, drowns his sorrows in a local pub. His girlfriend, also a prostitute, is soon murdered. The police, led by Inspector Campbell, nickname the killer "Jack the Ripper" and Peter becomes their main suspect. A teenage girl from a local school is the next victim. Her boyfriend is discovered standing near her butchered body with a knife. He escapes into the night but is killed by a passing car. Peter spends a drunken night with a local tart called Ginebra. Next morning, he is horrified to discover her dead body beside him in bed and narrowly escapes being captured by the police. The real killer sends the police a prostitute's head in a hat box before murdering the school teacher's pretty wife and another prostitute. Peter follows Campbell to an abandoned church in the countryside. The killer's lair holds a macabre collection of human body parts and Campbell reacts "Jack the Ripper" face to face. This mainly Spanish horror giallo benefits from Diego Ubede's clear location photography of London and its eerie but foggy wherever it reverts to an evening studio location. As usual, Naschy is less than adequate in a role that requires real audience sympathy. When he stares at the camera you can't help thinking



## SEVEN MURDERS FOR SCOTLAND YARD



WITH  
**PAUL NASCHY**  
**PATRICIA LORAN**  
**RENZO MARGNANO**  
**ORCHIDEA DE SANTIS**

DIRECTED BY  
**J. L. MAKRIK**

MUSIC  
**PIERO PICCIONI**  
**EASTMANCOLOR**





**JACK EL  
DESTRIPIADOR  
DE  
LONDRES**

**EASTMANCOLOR  
TECHNISCOPE**

**PAUL  
NASCHY  
PATRICIA  
LORAN  
RENZO  
MARIGNANO  
ORCHIDEA  
DE SANTIS  
ANDRES  
RESINO**

EN EL PAPEL DE WINSTON

**DIRECTOR  
J.L. MADRID**

© 1974 Warner Bros. Entertainment Inc.





Dutch movie for 'Shadow of Death'

that he is about to turn into a werewolf (he probably wished he were playing Wednesday Addams rather than a Jack the Ripper sus-pect). The identity of the killer is bloodingly obvious, making the movie of a whydunnit then a whodunnit. Nevertheless, the numerous murders (all female victims, naturally) are carried out with nifty style. The finale is the killer's secret chamber of horrors (is appropriately over-the-top and Penzance's score is surprisingly effective.

**Video:**  
Italy: Mifal. Sweden: Both on 7 cederoni per Scotland Yard

**Soundtrack:**  
Italy: Brut CD on a double bill with 7 Hyden Park in case malinetta

### SHADOW OF DEATH

L'assassinia fantasma (The Phantom Assassin)

Il vuoto intorno (Italy: re-release title 'The Emptiness All Around')

L'assassinia fantasma (France: 'The Phantom Assassin')

The Emptiness All Around (Holland: video movie title)

1960 Spain/Italy: Eremenzcolor film

Production Company: Leda Film

Marketing/Export Film (Rome)

Director: Xavier (Xavier) Seta

Producers: Diego Adami, Gino De Pascale

Story: Benigno Moneda, Xavier Seta

Screenplay: Gianfranco Ciardi, Santiago

Moscarda, Xavier Seta

Cinematographer: Antonio Passa

Editor: Gaby Penabaz

Art Director: Arrigo Ippoliti

Music: Franco Moriconi

Assistant Director: Cesare Semperviva

Giovanni Del Gine

Cast: Larry Ward (Peter/John), Teresa Campore

(Denise), Jack Stuart (Giacomo/Ross Stuart)

(Gert Mueller), Silvana Venturini (Marta)

Fernando Polack (Eugenio Nerassi), Javier

Brown, José Gasque

A black-clad stranger drives into a town in the Alps. He visits Denise, but as lower and is revealed to be Gert Mueller, now down on his luck. Denise is married to John, an apparently straight-laced pharmacist, but is having an affair with Peter, his twin brother. Mueller sees an opportunity for blackmail. Peter and Denise

INGRID THULIN • JEAN SOREL • MARIO ADOLF



## LA CORTA NOTTE DELLE BAMBOLE DI VETRO

BARBARA BACH • FABIAN SOVAGOVIC JOSE QUARELI • PIERO VIDA  
PELJA BASIC • DANIELE DOBLIN

ENRIO MORRICONE • ENZO DORIA • ALDO LADO

DA DI PRODUZIONE DORIA & FILM • DUNHILL CIN. CA

JADHAN FILM • DIETER BEISSLER FILMPRODUKTION

TECHNICOLOR • TECHNISCOPE



Italian production for 'The Short Night of the Glass Dolls'

are attempting to drive John insane. Whilst preparing to go to a pharmaceutical conference John suffers an epileptic attack and so Peter adopts his identity. In doing so, he discovers that his brother is not quite the innocent he seems. Rather than saving Muller's bloodstained money, Peter enlists his aid to send his town mad.

This obscure thriller seems to have escaped the attention of most reviewers. This is a shame because it offers a totally amiable, but reasonably engaging psychological game, which is surprisingly clever. "It is about to destroy your brain John" asserts the grisly twin. The oppressive small town setting - "so dreary, so monotonous" - is used as an ironic Zola-esque reason for the desperate actions of the protagonists. The film also features the British favourite, the just used to drive audience mad Co-scripter Santiago Moncada wrote *Hatchet For the Monkeys*, while Gianfranco Cleoni worked on several Fede Falks. Meanwhile, Micalusi's unique score features a male choir, a music driving rhythm, a female soloist, soaring trumpets, and tinkling keyboards. The odd amalgam of sounds might have come from a spaghetti Western (which it is not) because it is a sound example of how plots can easily be perceived in genre terms, the opening shot in *Shower of Death* could have as easily depicted a stranger riding into town on a horse.

#### Video:

Holland: Sunrise. 89m. 126, full screen as *Shower of Death* with sleeve title *The Emptiness All Around*

### THE SHORT NIGHT OF THE GLASS DOLLS

*La corta notte delle bambole di vetro*  
*La corta notte delle farfalle* (Italy alternate title 'The Short Night of the Butterfly')

Melandro (Germany)

*Unter dem Skalpell des Teufels* (Germany)  
(Under the Scalpel of the Devil)

*Das Todes Syndrom* (Germany TV title 'The Death Syndrome')

*Die kurze Nacht der Schmerztage*

(Germany alternate title)

Kardas *Recaptiva* (Yugoslavia)

*Je suis vivants* (France 'I Am Alive')

*Short Night* (Holland) video sleeve title only

*Paralyzed* (USA, video re-title)

*Survivor By Night* (American sales title)

Catalogue

1972 Italy/West Germany/Yugoslavia

Technicolor Techniscope 97m

Production Company: Dada & Film

Reiner/Oster/Gesler Filmproduktion

Munch/Jacquin Film (Zgibril) in association

with Dunfilm/Gesellschaft (Paris)

Director: Aldo Lado

Director: Aldo Lado (Enzo Passatore)

Story and Screenplay: Aldo Lado

Script Collaborator: Ruggiero Van Speyck

Script Collaborator: Giuseppe Ruggiero

Editor: Mario Meris

Art Director: Gisella Longo, Zolka Sencio

Music: Ennio Morricone

Music Director: Ennio Morricone

Assistant Director: Flavio Meris

Cast: Ingrid Thulin (Liesbeth), Jean Seberg

(Gregory Moore), Mario Adorf (Luis

McIntosh), Barbara Bach (Mrs Sandoval)

Fabrizio Geronzi (Professor Kurstin), Jose

Daugh (Marilyn, minister of the university), Flavio

Basso, Flavia Vidi (Commissar Kinkov), Daniele

Dubino (Mocini), Sven Lasse, Luciano Castellani

(marque attended), Micaela Marini (Barbara

Sokolovic), Sergio Serfati (baron's marquis

attended), Franco Serfati, Jürgen Drews (singer

or singer), Franco Serfati (Waltape), Moore's

nightclub), Ingrid Svob (old man), Jose Seb

gerk (waiter), Peter Dinkov (Franz Dink

waiter), Rik Brooks (Franz), Willem Roelofs

(waiter), Peter Dinkov (Franz), Rik Brooks

(waiter), Peter Dinkov (Franz), Rik Brooks

(waiter), Peter Dinkov (Franz), Rik Brooks

(waiter), Peter Dinkov (Franz), Rik Brooks

(waiter), Peter Dinkov (Franz), Rik Brooks

(waiter), Peter Dinkov (Franz), Rik Brooks

(waiter), Peter Dinkov (Franz), Rik Brooks

(waiter), Peter Dinkov (Franz), Rik Brooks

(waiter), Peter Dinkov (Franz), Rik Brooks

(waiter), Peter Dinkov (Franz), Rik Brooks



Italian above for 'Slaughter Hotel'

revealed how he came to be in this unfortunate position. Means a Czech girlfriend Mira, who collects beautiful women one night. The writer and his colleagues, Jessica and Jack, investigate her disappearance and encounter resistance from the local authorities. It soon becomes obvious that many other young people have vanished in the city.

The fear of cannibalism (of being considered dead when you are very much alive and unable to speak out) was one of Poe's nightmare scenarios. But although that rare condition is central to *Short Night*, the film also explores a more primitive predicament: the fear of political repression, represented in this case by Communism. The analogy is obvious and very poignant, and the metaphor combines with the images of Sutterfist preserved behind glass. However, this is not a heavy-handed exercise in news and the thriller horror elements take precedent over the subtext. Even seemingly irrelevant details, such as Gregory's comment that "I'd better rescue Mira from the body natcher" when he notices the aged party guests who flock round his attractive partner are loaded with meaning which soon becomes apparent. Naturally, the viewer identifies with Sere's victimless body on the slab as the story builds to a genuinely gripping climax. Morricone's score, which sounds like a mix of purring felines, wails and the groans and moans of bodies in eternal damnation, is

another superior contribution which adds to the overall sense of menace. This is a unique thriller which demands to be seen by a wider audience.

#### Video:

Holland: WIP. Letterboxed as *Je suis vivants*

France: Joy Video. Full screen as *The Short*

*Night of the Glass Dolls*

Holland: Cinehalwood. Full screen except for

per credits and opening credits which are letter

boxed. Dutch subtitle in *The Short Night of*

*the Glass Dolls*. Morricone. Scan from

Cinehalwood master as *The Short Night of*

*the Glass Dolls*

Italy: GVC. *La corta notte delle bambole di*

*vetro*

#### Soundtrack:

Italy: Futafestival CD

### SLAUGHTER HOTEL

*La bestia uccide a sangue freddo* ('The

Best Kills in Cold Blood')

Cold Blooded Beast (English language title)

*Les poussees sangrentes du Docteur X*

(Belgium: The Bloody Dolls of Doctor X)

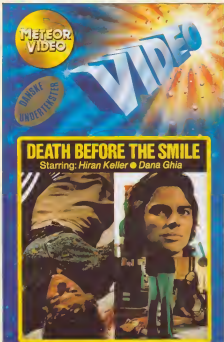
*Les insatiables passions sanguines du Dr.*

*Macdonald* (France: The Insatiable Blood Dolls

of Dr. Macdonald)

*La cinquieme des tentatives* (France video re-

Gregory Moore, an American journalist, is discovered, apparently dead, but actually catatonic, lying in a park in Prague. His flashback is in



Danish poster for 'Smile Before Death'

title 'The Clinic of Darkness').  
**Le clinique des ténés** (France, video, slave title, 'The Clinic of Darkness').  
**Der Totenmörder** (Germany, 'The Sea Killer').  
**Das Schloss der blauen Vögel** (Germany, alternate title, 'The Castle of the Blue Bird').  
**La bestia mata a sangre fría** (Spain, 'The Beast Kills in Cold Blood').  
**Auylum, Brescia** (USA, re-titled).  
**Hotel Erotica** (USA, re-titled).  
**Hotel Cold-Blooded Beast** (Venezuela, video, slave in title).  
 1971 Italy, Eastmancolor, Telescolor, scope 87m.  
 Production Company: Cineproduzioni Deane 70.  
 Director: Fernando Di Leo.  
 Producers: Armando Novelli, Tito Lupo.  
 Story: Based on the novel by Hans G. Karsch.  
 Screenplay: Fernando Di Leo, Rino Lattini.  
 Cinematographer: Franco Villa.  
 Editor: Aurelio Scattini.  
 Art Director: Nicola Tamburri.  
 Music: Silverio Specchiarelli.  
 Assistant Director: Franco La Casca.  
 Cast: Gino Kruis (Dexter), Franco Gisi (Margaret Lee), Sherry (Rosella Neri) (Anna).

John Dye (gardener), Monica Strubel, Jena Garati (topographer), Antonio, Gilda (barmaid), Fernando Gervasi (film director), Benito Boas, Maria Marini, Carlo Mancini, John Karlson, Gilda Bolognini, Edda Car, Antonia Radice, Piero Neri, Franco Mariotti.

A doctored figure slips into an exclusive psychiatric clinic and murders one of the female patients. Meanwhile, a newspaper columnist revealed. The mystery killer continues with his massacre. He betrays a nurse with a syringe, pushes a chauffeur into a canal, then Maudie, strangles an older female patient, kills a nymphomaniac with an axe, and shoots a tea lady through the neck with a revolver. Dexter Gray and the police set a trap for the killer using one of the attractive female patients as bait. However, they are not prepared for the onslaught which follows.

**Slaughter Hotel** demands to be seen in all its scope (glory). A comedy involving a full corpse, dark video transfer several years ago failed to impress, however, as was the case with **The Lady in Red Kills Seven Times** (the German letterboxed release is an enlightening experi-

ence) and yet you can actually see what's going on during the night scenes. Many just rely heavily on style as is the case in this empty-headed exercise in pure exploitation and it's therefore essential that the less often film can be fully appreciated. The production values (including the laughable Italian encounter) and poor slaughter take on a minor dimension, peopling what had seemed like a slow-moving cross between Saboteur, Psycho, Seventies slasher and a plain old whodunnit into a ball of naked breasts, bottoms, butt and blood! And the outrageous climax, where the demented killer lays into a gagging, terrified female staff with a rebar, is thought over the top. As was the case with many other trash roles, Klaus Kinski seems to be going through the motions merely for the paycheck (something he would have doubtless admitted), but Rosella Neri proves yet again that she is one of the most appealing and talented actresses in the genre.

#### Video.

Belgium and France: Parash Film Video. Letterboxed, includes inserts of near-horror scenes in animation, as **Le clinique des ténés** (France) available on VHS.

Germany: VHS, 80m, 200, letterboxed at 2.35.

Italy: Telescolor, as **Le bestie uccide a sangue freddo** (Video Club).

USA: MVD/Group, uncut in **Slaughter Hotel** (Amazon), as **Auylum, Brescia**, **Nostalgia** (Warner), **Master**.

Germany: VHS, 80m, 200, letterboxed at 2.35.

Italy: Telescolor, as **Le bestie uccide a sangue freddo** (Video Club).

USA: MVD/Group, uncut in **Slaughter Hotel** (Amazon), as **Auylum, Brescia**, **Nostalgia** (Warner), **Master**.

#### Soundtrack.

Italy: Gatto Nero CD. **Murder for Pleasure** (Gatto and **Thriller Theatre**—two opening themes are on this compilation).

#### SMILE BEFORE DEATH

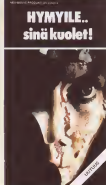
Il sorriso della Jena ('The Smile of the Jena').

Death Before the Smile (Danish, video, slave title).

Le rire de la bestie (France).

Le sorriso de la bestia (Spain).

Kirsch appears for 'Smile Before Death'.







Music: Giorgio Gaslini

Cast: Farley George (Inspector Capuani), Sylvia Kosc (Marlene Capuani), Silvano Tranquilli (Paolo Santangelo), Annabella Incontrera (Franca Santangelo), Clizia Avanni (Professor Casati), a pathologist, Piero Barisoni (Renato, Anita Neri), Angela Cavellio, Fabrizio Morano, Andrea Scotti (Sandro), Irene Palmieri, Luciano Pirelli (Gemma), the morgue attendant (Vespa Staccato), Nino Fari, James Dublin (Pierrefield), Paul Giam, Philippe Howard, Susan Scott (Mylena Navarre), (Lily) Silvio Bertoldi, Rocco Stefanel (Luigi Deserto), Sandra Piccirilli (Roberta)

Additional cast in hardcore scenes in the re-edited US **Penetration** version: Kim Page, Marc Stussman, Harry Reems, Tina Russell

In a provincial city, two "well-to-do" women are butchered. Photographs left by the women's bodies indicate that they were having extra-marital relationships and imply that their killer is punishing them for immoral behaviour. Pathologist Professor Casati suggests that the murderer is impatient and seeks to please women with a different (phallic) weapon. More unfaithful women are killed and the police seem at a loss to solve the mystery. In the meantime, Inspector Capuani discovers that his own wife is having an affair. He uncovers the killer's identity and sets a trap in which his deceitful spouse will be the murder's final victim.

Aside from a fairly risqué sequence in which the black-clad killer in **Blood and Black Lace** claims if ever there was one chess one of his victims enjoys a deserted beach. **So Sweet, So Deed** is presented in a maternal fact manner by Roberto Bianchi Montero. Even so, Paolo Rocco's cinematography is stark and unobtrusive and the veteran director wastes no opportunity to show naked female flesh and the gory handiwork of the "brutal" vicar. Sharing the same dubious reactionary stance

as **The New York Ripper**, this is the kind of giallo which drew accusations of misogyny. So even the inspector's own wife is allowed to be a harlot, falling for the charms of a younger man, and promoting the weary inspector's vengeance. As a consequence the film seems less concerned with revealing the killer's identity than other gialli. But fans will find it difficult to resist the riveting quota and violent bloodshed, while there are some wonderfully tacky moments involving characters like the weary morgue attendant who has an obsession with corpse-bonding in necrophilia. Moreover, the slinky pedigree is left wrapped by Giorgio Gaslini's sublime themes which, although fondly evoked, effectively slow the movie in, it only remains to note he sees anyone out there is unaware of it in the jaw-droppingly inappropriate insertion of hardcore footage which unscrupulous American distributors added for a re-edited release called **Penetration**, billed as 'The Ultimate X-Cine'. The aforementioned loss of (doubtlessly) unattractive hardcore humping no doubt renders the film totally unenjoyable and even more dubious as entertainment.

#### Video:

Greece: Cinakellywood letterboxed 175 £, washed out colours  
Japan: Toho Video letterboxed at almost 235 £, good colour resolution, Japanese subtitles in **So Sweet, So Deed**  
Sweden: Walther/Cinakellywood slightly letterboxed at 188 £  
UK: VPD slightly letterboxed in **So Sweet, So Deed**  
USA: MCA/Universal Home cut as **So Sweet, So Deed**

#### Soundtrack:

Italy: Getto Nero: Murder For Pleasure: Giallo and Thriller Themes CD compilation: note: shoals

#### SO SWEET... SO PERVERSE

Cast: *si douce... so? perversa*

So doves, all perversas: Pierino *So Sweet, So Perverse* I

Dia: *Siamese Butcher* (Germany) *The Sweet Sister* I

Dance para mater: *perversa para mater* (Spain) *Sweet For Killing... Perverse For Love* I

1988 Italy/France/Germany Eastman Kodak Chromacolor 32m

Production Company: Zanich

Cinematography: Piero Filiberto

Film Director: (Rome) C E D I C (Paris) Rendi Film (Munich)

Director: Umberto Lenzi

Producers: Mario Lory, Luciano Martino

Story: Luciano Martino

Screenplay: Ernesto Gastaldi

Cinematography: Mammì (Guglielmo) Mancini

Editor: Eugenio Alvaro

Music: Rino Grollini

Cost: Carlo Baker (Nicole Ferrari), Jean Louis Trintignant (Jean Raynaud), Silvia Barti (Eli)

Siamese Colombari (Denise), Henri Frank (Klaus) (Walter Lutz) (Mylene Melmont)

Concubina (La Fata) (Mylene Melmont) Gianni Di Benedetto (Monique) (Mylene Melmont)

Marcello Bonni Oliva, Gianni Pulone, Lucio Rana, Luca Sperelli (party guest) Dario

Michela (police inspector) Renata Polverini (porter) Beryl Cunningham (tripper), Piera Scatti (Mylene Melmont), Franca Fanga

Para: Rich associates Jean and Dan are

experiencing marital problems. Jean hears a woman being assaulted in the apartment and investigates. He encounters Nicole, a seemingly frightened woman who is under the control of her dominating boyfriend Klaus, and a drawn into a relationship. However, it emerges that Nicole was used as bait in a trap set by Klaus, who was apparently paid heavily to murder and collude to kill Jean. In the meantime, Nicole claims to have actually fallen in love



CARROLL BAKER - JEAN-LOUIS TRINTIGNANT

**si douces  
si perverses**

ARMANDO TESTA  
ADVERTISING

ARMANDO TESTA

1988

1988

Above and left: *So Sweet... So Perverse*

him that victim. But Klaus kills Jean and burns his body to make it look like he died in a car accident. It transpires that Nicole and Daniela conspired to kill Jean for his money. Now that he's finally dead Daniela begins to feel remorse and Nicole's ingenious plan moves into top gear.

**So Sweet... So Perverse** is a prime example of the slick film which producers Mino Loy and Luciano Martino assembled during the heyday of giallo cinema. This tale of intrigue, passion and murder is tautly scripted by Gassaldi (though those looking for the perversity alluded to in the title will be sorely disappointed); competently directed by Lenzi and well edited.

Audible. Future giallo maestro Sergio Martino was an executive producer. Gassaldi wrote a memorable, swinging ballad (and why? which wasn't turned up in Lenzi's *Seven Sinisterland Devils*). To top it off, a cast of eleven can perform their roles superbly (memorable is the added appeal of Beryl Segal as a vivacious stripper).

#### Video:

— Home VHS as *Si devesse, si perveresse* (unrated). Video Screen Play. 85m. \$56. Full screen. Great subtitles, good quality print as *So Sweet... So Perverse*.  
— VHS. C&H Realvision. as *Così dolce... così perverse*.

#### Soundtrack:

— CBS single, EMI compilation LP features music.

### LA SORELLA DI URSULA

(Italy. 1964)

— *La hermana Elena ejeta* (Spain video title).  
— *How To Be Evil*.  
— VHS. Eastmancolor. Kodak. Telecolor.  
— Production Company: Superline.  
— Director: Enzo Milone.  
— Producer: Armando Bertuccoli.

Story and Screenplay: Enzo Milone.  
Cinematography: Vittorio Baroni.  
Editor: Francesco Bertuccoli, Franco Di Pietro.  
Art Director: Natalia Vendei.  
Music: Mimmo Uvo.  
Assistant Director: Paolo Vidal.  
Cost: Barbara Magnolfi (Ursula), Barbara D'Amore (Dagmar), Renzo Maranese (Robert), Mario Poma (Giovie Nordi), Anne Zinnman, Antonella Nemesio, Yvonne Harlow, Silvana Scari (Filippo), Alice Cheneri, Roberto De Ruggiero (sic).

Ursula and her sensitive sister Dagmar check into a seaside hotel. A black-gloved individual murders a young couple while they are making love and sets about killing any hotel guests who have sex. The killer violates female victims with a clay dildo. A police inspector, who is attempting to arrest a drug trafficker, discovers that Dagmar has had premonitions about each murder.

This film's central premise, a murderer who kills with a large phallus, is a typically perverse Italian idea. *Range of Fear*'s schlocky villain also suffers from being divided by flesh. Aside from the solid denials and some ridiculous dress-ups of the killer's eyes, the film offers graphic sex scenes which border on hardcore (but unsurprisingly a version with porno inserts was also released). *La sorella* is reminiscent of Jesus Franco's early Seventies films: the seaside location, stucco architecture, the blank stare of Ursula, although thank fully it has higher production values. Milone's sex scenes miss delicious female winks with funny interludes and a typically dark song "Your eyes are all my life, and they know how to make me die. That's why I love your eyes."

#### Video:

— Italy: C&H Realvision. out letterboxed as *La sorella di Ursula*.

### SPASMO

(Spain. 1970)

— *Gruesome Gede* (Dolbytek. Video screen title: "Ghastly Death").

— *Misterio de um jovem rico* (Portugal)

1974. Italy. Techniques: scope. 85m.

— Production Company: UTI Produzioni.

— Cinematista:

— Director: Umberto Lenzi.

— Producer: Ugo Tucci.

— Story: Pino Balla.

— Screenplay: Massimo Francioso, Leone.

— Montage: Pino Balla, Umberto Lenzi.

— Cinematographer: Guglielmo Mancuso.

— Editor: Eugenio Albani.

— Art Director: Giacomo Gale, Carducci.

— Music and Music Director: Ennio Morricone.

— Assistant Director: Alessandro Meli.

— Cast: Robert Hoffmann (Christian Baumert), Suzi Randall (Barbara), Ivan Raimund (Pino).

— Baumeister, Adolfo Lestari (Thomas), Maria Pia.

— Costa, Franco Selvi (Luca), Monica Marti.

— (Clorinda), Guido Alberti (Malcobry), Mario.

— Kriehack (Alex), Luigi Antonio Guerra, Rosita.

— Torchi.

Christian and his girlfriend are shocked to find a woman hanging from a tree. On closer inspection, however, the "corpse" turns out to be a life-size latex doll. The pair soon make another macabre discovery: a woman lying face down on the beach, apparently dead. The woman, Barbara, turns out to be alive and promptly disappears. Christian meets her again at a yacht party and they immediately begin a relationship. As they prepare to go to bed together, a mysterious man breaks in and in the ensuing fight, Christian kills the stranger with his own gun. Shaken by the experience, the couple hide-out in an apparently deserted house.

"It's all so absurd. Meaningless," opines Robert Hoffmann, a confused character. Christian is one of the most convoluted thrillers to emanate from Italy. *Spasmo* either fascinates or annoys depending upon your viewpoint. This is another



Story and Screenplay: Carlo Vanzina, Enrico Vanzina, Franco Ferrini  
 Cinematography: Luigi Kuweller  
 Editor: Sergio Mantovani  
 Art Director: Tonino Zane  
 Music: Pino Dagnaggio  
 Cost. Raz Degan (Zora Masole), Jennifer Driver (Mara), Enrico Vanzina (Vito), Paul Freeman (Miroslav), Antonia Ballero (Tina), Alessandra Cini (Sara), Pia Kavar (Zibanka), Luigi Merlino (Zorine), Caterina Rinaldi (Mia), Tonino Degan (Selvatore)

Mara, a gorgeous Polish girl, travels to Milan to pay her older sister Zora a surprise visit. The sisters haven't seen each other in seven years and Eva has changed a lot. She lives in a luxury apartment and dresses in designer clothes. Although she pretends to be an underwear live, she's actually a call girl and one night falls in love from an apartment. Mara escapes at midnight where Mara last worked. Her body

is soon found. The investigation is conducted by Inspector Messina, a trendy cop. Mara and Messina become an inseparable investigating team. Mara poses as a call girl in order to reveal her sister's killer and they use mobile phones to keep in touch.

This giallo rondo, with its emphasis on person as organizer and mobile 'phones, is a recombination of themes the Vanzinas had previously explored in their slick thriller *Mytose*. But this postmodernist-giallo story is an altogether more satisfying relative because it's more rooted in reality like film is based upon a real life police scandal. So even Raz Degan's paternally annoying designer cop, who chases a vintage Porsche, is a more solid character than Colt in the aforementioned thriller. And judging by the Italian *giallo* tape under review (thankfully labelled in its correct order) *Squillo* has impressive production values, with excellent cinematography by Luigi Kuweller (a return to *Surio* and a full blown Hitchcock/Di Palma type

score by Pino Dagnaggio. It's a shame when an ambitious but failed film like *The Squalid Syndrome* is immediately co-written by Ferrini (an get a quick video release in the UK, and a perfectly sound, easy-to-market thriller like *Squillo* remains largely unseen).

**Video:**  
 Italy: Medusa, as *Squillo*

## STAGEFRIGHT

**Dolite**

**Stage Fright - Acquario**

**Bloody Bird (France)**

1995, Italy, Full Color, LV, Success Video

Dirby: Marco 90m

Production Company: Filmirage  
 Director: Michael Michael. Some fresh unexpected contributions by Acquadri Menecor  
 Producer (Uncredited): Antonio Massaccesi  
 Story and Screenplay: Lino Coscia (Luigi Mantovani)

Additional Dialogue: Sheila Goldberg

Cinematographer: Renato Tufani

Editor: Kathleen Schutte (Renzo Lunelli)

Music: Renzo Bonelli

Cost: David Bressan (Head director of stage play), Barbara Caporali (Joan), Don Pire (Joe), Robert G. Geronzi (Mickey), Mickey Kopp (Mick), John Morgan (Giovanni Lombardo Radici), Brian, Dean Parker (Giovanni), Lou Pirelli (Conner), Martin Phillips (Mick), James E. R. Simpson (Milly), Ulrike Schwab (Betty), Mary Sellers (Joan), Jo Anne Smith (Sybil), Pia Kavar (Sara), the producer: Robert Baskley, Doctor Porter: Sheila Goldberg (Joan).  
 Uncredited Cast: Michele Basso (young cop), etc. (Luella)

A street hoodler is revealed to be an actress in a musical which is in rehearsal for its opening a week later. The play concerns an anonymous mafioso who wears an owl costume.

Meanwhile, a real homicidal killer escapes from a nearby psychiatric clinic and murders one of the stage hands. The unscrupulous director decides to continue on the green screen by incorporating the psychopathic killer's identity, leaving Wallace, into the play's storyline. He takes the call in the second stage and keeps the only key. Unfortunately Wallace has managed to slip into the theatre unnoticed.

Despite being yet another cliché-ridden stalk 'n' slasher, *Stagefright* manages to see about its humble origins. The combination of *Squillo*'s keen eye for detail and *Massaccesi*'s frenetic like desire to turn out a low-budget but polished horror product, makes for a genuinely effective movie. Because the film takes place largely in a soundstage, the viewer is always aware of the artifice at work but is nevertheless drawn in by the strong performances (Bressan, Caporali and Phillips all shine in their roles) the fast-paced narrative and the gory deaths (including a syringe a pillow, a knife, a drill, a chainsaw and an axe - the killer likes variety). The scene when the heroine attempts to extract a glowing gold key which is wedged between floorboards, just a couple of weeks away from the murder, is superb. And although the killer's identity is apparent throughout, there is a typical twist at the end. Unlike other topnotch production *Body Count*, this is a superior spaghetti-splatter interpretation of an American horror sub-genre.

**Video:**  
 France: Acquadri-Gobbi/GCR, as *Bloody Bird*

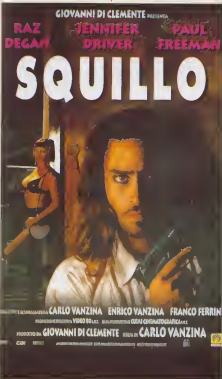
Germany: Label unknown

Italy: AVO Film, as *Dolite*

Japan: Label unknown, as *Acquario*

UK: Avatar, B&V 24, cat by 4 national prints of the full film featuring a man's chest with a BBFC '18' certificate as *Stagefright*  
 Videotext: B&V 18, with a BBFC '15' certificate (later revised to 1.15 L, stereo)  
*Stagefright - Acquario* Unfortunately the front three images is one of their worst USA, equal to *Stagefright*

**Soundtrack:**  
 Germany: Lucaride Media CD, as *Dolite*



# AQUARIUS

PREMIO DEL MIEDO  
FESTIVAL DE AVORIAZ - 87



DAVID BRANDON BARBARA CUPISTI

ROBERT GLAGOROV MARTIN PHILIPS ULRIKE SCHWERK MARY SELLERS JO ANNE SMITH

Guión de LEW COOPER Música de SIMON BOSWELL Dirigida por MICHAEL SCHWÍ Producida por FILMIRAGE INC

Distribuida por C&C Distribución

*Left: Stunning amount for 'Euphoria'*

## THE STENDHAL SYNDROME

*La sindrome di Stendhal* (The Stendhal Syndrome)

1988 Italy Kodak Technicolor Technivision  
Dolby Stereo Digital 110m  
Production Company Medusa Film/Cine 2000  
Director Dario Argento  
Producer Dario Argento, Giuseppe Colombo  
Story Dario Argento, Franco Ferrini (based on the novel *The Stendhal Syndrome* by Giuseppe Magnan)

Screenplay Dario Argento  
Cinematography Giuseppe Ruffino  
Editor Angela Nicolini  
Art Director Antonella Galang  
Music and Music Director Ennio Morricone  
Special Effects Sergio Stivelletti  
Costume Designer Anna Manni  
Thomas Kneibschman (Alfredo Bressi), Mario Leonardi (Marco Longhi), Luigi Orsini (Chief Inspector Maresca), Julian Lambruschini (Maria), John Curator (Mina's father), Franco Deogene (Mina's husband), Sonet Teseo (Mina in Florence), Antonio Mancinella (Mina in Switzerland), Lucia Bore (Mina in Rome), Paolo Bonacini (Doctor Cavallotti), Loretta Goggi (Graziella), Vera Pivetti (Inspector Maresca), John Padellaro (Psychiatric engineer), Veronica Lazar (Mina's mother), Susanna Miro (Mina's sister), Stefania Vanni (Mina as a child), Massimiliano Neri (Luigi), Ugoardo Parenti (Maresca)

Inspector Anna Manni, a young police detective, is sent to Florence to track down a violent rapist/serial killer. While taking in the cultural heritage of Florence, Anna experiences the phenomenon known as Stendhal's Syndrome, when great works of art can overwhelm the viewer and cause mental collapse. In this state, she unwittingly encounters the killer. Unfortunately, he later rapes her in a hotel room. Anna is traumatized and upon her return to Rome she is unable to return to her boyfriend or settle back into police work. She takes a break in Venice, her home town, but the killings continue.

Having been typed up as the director's return to his more safely following the much-misunderstood *Tramontana*, his Stendhal experience, *The Stendhal Syndrome* disappointed many Argento fans even more because all the critics seemed glad. The overt sadism manifested in advance publicity is undoubtedly well in evidence, and no one can deny the film's visual violence is shocking; the square-inducing scenes in which psycho Graziella traps Anna being the nastiest stuff the director has ever tackled. And if nothing else, the film proves to be fertile ground for those who seek to analyze the director's psychological profile. There isn't too many subjects who would expect their daughter being abused in such a manner! There are also some of the impressive visuals for which the bravura director is rightly famous (especially the female protagonist's violent), however these strong elements are lost within an over-long and ultimately unsatisfying narrative which heavily leans most viewers shuffling their feet rather than feeling exhilarated. The first half signs of the film going off the rails are Anna's repeated visits to her psychiatrist, which are pitifully slow. And certain aspects of the film are just plain awkward or embarrassingly forgotten. These include an almost painful sequence in which a sluttish shop assistant is seduced by the killer (whose name is inexplicably becomes a surly little girl), worse than the *New York Ripper's* duck impression, a pointless computer-generated image of pale reference, Anna's threat, an unconvincing scene in which Anna turns on her boyfriend and, worst of all, the stupid blonde wig Anna wears for the second half of the film. Although some of these details may seem like minor quibbles, added together they weaken the film as a whole and stick in the mind afterwards. Although repeated viewings have improved my opinion of *Phenomena* and *Tramontana*, several attempts to see this film in a better light have failed to change my dislike of it. But to end on a positive note, Morricone was clearly pleased to



be working with Argento again because he delivers one of his most lyrical themes

composers includes *The Stendhal Syndrome*

**Video:**  
Italy: Medusa - full screen as *La sindrome di Stendhal*  
Japan: Columbia Video - full screen as *The Stendhal Syndrome*  
UK: Fox Video Home Entertainment - 110m 99c  
abridged by 20-47s by the video company with a 665-C-118 cert/date as *The Stendhal Syndrome*

**Soundtrack:**  
Italy: CAM CD - live concert of Morricone's

## STRIP NUDE FOR YOUR KILLER

*Nude per l'assassino* (Naked Woman for the Killer)  
Ger: *Gehäusss Velle Killer* (Germany: The Full Mystery Killer)  
Deu: *Die Wirtin des Assassins* (Spain: *Nude in the Presence of the Killer*)  
1976 Italy Eastmancolor Telecolor scope 92m  
Production Company: Fiat Cinematografica



EDWIGE FENECH • NINO CASTELNUOVO

# NUDE PER L'ASSASSINO

con FERMI BENESSI • SOLVI STUBING e con AMANDA • FRANCO DODDINE • LUIGI COME  
scenari di ANDREA BIANCHI • musica di ENZO PIANI • coproduzione di MARINO PUGLISI

Director: Andrea Bianchi  
Story: Andrea Bianchi  
Screenplay: Massimo Falaschi  
Cinematography: Franco Delli Colli  
Editor: Francesco Bertucchi  
Art Director: Rossella Guarna  
Music and Music Director: Benito Passer  
Assistant Director: Daniela Sangiorgi  
Cast: Edwige Fenech (Marta/Magda), Nino Castelnuovo (Carlo Benetti), Fermi Benessi (Luigi Coma), Solvi Stubing (Patrizia), Amanda (Giuliana Cocchi), Gianna Montesi, Enza Rubini (Isabel), Franco Daddine (Maurizio Montesi, Giulia's husband), Luigi Come, Gian Auri, Silvana Davetta, Achille Ghini, Giuseppe Macchiaia, Filippo La Nave, Claudia Pellegrini, Walter Verrì, Roloffo Zola

Every night, a young fashion model, dies during a backstreet abortion in Milan. To avoid an investigation, Mario Castelli, the gynecologist, arranges for her body to be taken home and placed in a bath of running water. Soon afterwards, Castelli is brutally stabbed to death by a mysterious figure wearing a crash helmet and

explosive weapons. Employees at Studio Affronto, the photographic agency where Edwige worked, soon begin to die one by one. An alien savage entry from Andrea Bianchi, the director best known for the shuffling zombies in *Nights of Terror*. Considering the generally ill-receptive nature of his other work, this sleazy pulp is a gleefully swish production which benefits from clear cinematography and Benito Passer's sub-funk score. An excellent cast is helmed by Euro pastimes Edwige Fenech, Fermi Benessi and Enza Schur. The identity of the heavy-breasted killer is not difficult to guess but the narrative is reasonably paced, if slightly overlong, and the incestuous motive for the murders is jaw-droppingly weird. And in a change from the women as victims cliché, even Franco Daddine's above character who not only makes it with his blow-up doll, ends up nailed for the killer.

**Video.** *Continuity*. Requital Video - letterboxed as *Der Geheimnis Völk Killer*. The pre-credits abortion scene is missing.

Italy: New Fanta Film. BDR-43s, letterboxed. The murder of Franco Daddine's character is missing due to a jump in the print, as *Nude per l'assassino*. Caprioli's *Nude per l'assassino*. KTO Film. BDR-70s, letterboxed at 2.05." as *Nude per l'assassino*.

## Second look:

Italy: Gatto Nero CO. *Murder For Pleasure*. *Giallo and Thriller Treasures* - this compilation contains the excellent title theme.

## THE SWEET BODY OF DEBORAH

A delicate corpse of Deborah (The Sweet Body of Deborah)

L'adorabile corps de Deborah (France: The Adorable Body of Deborah)

La mort e l'aceuse (France: video title 'The Dead Are Listening')

Murder To Kill (Germany)

1967 Italy/France: Eastmancolor. Cinemascope. 100m

Production Company: Zanich  
Cinematografia: Flora Film (Rome)/Lux C C F (Paris)

Director: Romolo Gualtini (Gualtini)

Producers: Mino Loy, Luciano Martino

Story: Ernesto Gastaldi, Luciano Martino

Script: Ernesto Gastaldi

Cinematography: Marcello Maestri

Editor: Egidio Alberti

Art Director: Amadeo Fago

Music: Nino Orlandi

Music Director: Roddy Potevin

Assistant Director: Roberto Panella

Cast: Carroll Baker (Deborah), Jean Sevil

(Marco), Evelyn Stewart (Ida Gail), Suzanne

Bonheur (Luigi Pirelli), Michel Bardolin

(police inspector), Valentino Macchi (mechanic),

Marisa Paredi, Domenico Rivarola, Giuseppe

Passavia, Renato Martellano, George Hilton

(offbeat)

Marcel and Deborah are in their honeymoon. Geneva, Marcel's home town. However, their marital bliss is disturbed by a chance encounter with Philip, who accuses Marcel of murdering his former lover. Scorned, back in the USA, who apparently committed suicide. Deborah receives a sinister threat over the phone but when the mysterious turn up to check the line it is dead. To make matters worse, Suzanne's favorite classical piece keeps popping up repeatedly in their rented villa in Nice. Meanwhile, a voyeur is spying on the newlyweds from the neighbouring villa.

Left and Right: Italian video releases artwork for 'Nude for the Killer'.



EDWIGE FENECH • NINO CASTELNUOVO

# NUDE PER L'ASSASSINO





Editor: Franco Frustaglia  
 Art Director: Giuseppe Benen  
 Music: Claudio Simonetti, Pignatelli, Morante  
 Special Effects: Giovanni Candiano  
 First Assistant Director: Lamberto Bava  
 Second Assistant Director: Michele Sorci  
 Cost: Anthony Franciosa (Peter Neal), Dana  
 Nozzoli (Anna), John Saxon (Inspector Peter  
 Neal's agent), Giuliano Gemma (Captain  
 Gennaro), Christian (Cristina) Baronecchi  
 (Gemma), Mimma D'Angelo (Tilde), Carla  
 Saguto (Inspector Altieri), Veronica Lenti  
 (Lisa Mancini), John Saxon (Cristiano Bert's  
 Lisa Mancini), Maria Alessandra, Anna Ferrara  
 (Lisa Mancini), Eva Robina (Roberta Gatti), young  
 woman in *Blackboard*, Maria Banti (Mancini),  
 Enzo Bonifazi (Inspector Altieri), Fulvio Mingozzi  
 Isabella Amadio, Marco Marz, Mimma  
 Mancini, Gianpiero Saccorini (pathologist),  
 Ippolito Santarelli, Francesca Vianello

An attractive shop-lifter is killed by a razor-wielding maniac who forces pages from a best-selling novel, *Tenebre*, into her mouth. The author, Peter Neal, arrives in Rome to help publishers but soon receives a threatening note from the killer. Soon, a lesbian journalist and her lover are slashed to death. A young woman finds cuttings and photos of the murdered woman and is told Neal and Gennaro, his young partner, pay a visit to Cristiano Bert's house (the author had recently appeared on Bert's television chat-show and suspects he may know something). Gennaro witnesses Bert being seized in the back. Back outside, Gennaro finds that Peter had been knocked unconscious by a blow to the head. Butler, Neal's agent, emerges to meet someone in a sleeping precinct, and following a short wait, is approached by a figure whom he clearly knows. The unseen person steals him in the stomach. Neal prepares to leave Rome. Gennaro is convinced that he has missed something obvious and returns to Bert's house. At the time of his release, some critics and fans felt that after the supernatural horror of

*Suspense* and *Inferno*, the director had taken an unnecessarily thematic and self-indulgent return to his giallo roots. This view was supported by what was then a somewhat more educated subject matter than murder, which is clearly nonsense. But in its presentation, *Tenebre* is perhaps a step backwater. The director's fond approach to his subject matter makes it appear like he was adapting a comic book or more specifically a female Italian character, such as Jane. (An obvious red herring who creeps about in dark sunglasses) and the provocative lesbianism are far too stereotypical to be taken seriously. Compared these week-up socialist updates to the more realistic lesbian characters in *Treasure*. In this sense, *Tenebre* seems a world away from the director's previous giallo, the more serious, anti-influenced *Deep Red*. However, her somewhat sensationalized story telling is a reasonably bad thing and makes *Tenebre* one of the director's most entertaining films. And one aspect of the film is undeniably forward-looking. It set in an ultra-modern Rome, where famous academics are notably absent and everything seems white, clean and brightly lit. The director has even suggested that the film isn't based in the present, but several years into the future. This strange notion isn't really reflected in the screen but perhaps provided the inspiration for *A Taste for Fear* which is most definitely futuristic. The film's curious title which means "darkness" in Italian has also caused some debate. Argento has claimed he intended it to refer to the darkness in the human soul but as there is no reference to this in the finished product, it seems fair to assume that it was most probably just a title he liked. This stylishly made film out-dates all of the author's previous thrillers in trying to hide the identity of the murderer. So the viewer is deliberately misled and, even after the film's final revelations, a left rotation the facts they have been presented. Aside from its clever plotting, *Tenebre* reveals in glossy images of death the idea which the murder takes of the victim could have come from an avant-garde while violence is even more heavily featured. It's an

Something is out there...  
 coming CLOSER...CLOSER...CLOSE  
 Don't be afraid to be afraid-



**THEY'RE COMING TO GET YOU!**

Starring **GEORGE EDWARDS FENECHÉ** + **SUSAN LARSEN**  
 Directed by **GIORGIO MARTINO** **R**  
 an INDEPENDENT-INTERNATIONAL PRODUCTION

TECHNICOLOR + **Colorama** **19**

undeniably seductive produce in which every frame seems to have been considered in detail. Only the much-discussed one shot over the roof of a building seems unnecessarily contrived. Argento's assured direction is aptly complimented by a crystalline cinematography, above average performances (except for Veronica Lenti as Jane who looks about like she's in a silent movie) and a pounding rock score. Like *Deep Red*, this is a near perfect example of the giallo.

#### Video:

Australia: Palace Explosive: 90m 40c pas and soon, good quality transfer.  
 Britain: ITI: label illegible: 90m 27c, letterboxed, English language. Arabic subtitles re

#### Tenebre

Belgium: Belgica Films: 90m 40c, letterboxed except for a brief full screen scene which shows Neal cycling to Kennedy airport. French/Dutch subtitles.  
 Denmark: Warner/Miramax: cut the arm-chopping scene in shorts, full screen with stereo. *USA Tenebre - Terror van Gennaro*.  
 France: SVP: Passia Video/Office, Race Channel: 90m 12c (ink and credits) All as  
 Germany: VPS - cut

Greece: Home Video Hellas: 90m 40c, Videocassette, both uncut, letterboxed.  
 Holland: Themis/KM: as *Tenebre*.  
 Italy: Cremona, Mondadori: 90m 40c, Video: all uncut, letterboxed as *Tenebre*.  
 Sweden: B&N: heavily cut, letterboxed, sleeve title *Tenebre*.  
 UK: Videomedia: 90m 40c (the arm-chopping is cut by 4 seconds) with a 300c non-letterboxed at 1.00.1 as *Tenebre*.  
 USA: Fox Italia: 90m cut as *Tenebre* and credits music is Kim Wilde track.

#### Laserdisc:

Japan: Columbia: 101m 52c, letterboxed as *Tenebre*.  
 USA: Rose Group: 100m 32c, some missing due to frame jumps, with commentary by Gennaro Argento and Claudia Simonetti.  
*Tenebre*: Remixed into Chase Digital Stereo. Includes a letterboxed trailer.

#### DVD:

Japan: Culture Publications: broken English Japanese subtitles as *Tenebre*.

#### Soundtrack:

Italy: Cremona CD and reissue with audio. UK: label unknown - LP

## TERROR AT THE OPERA

**Opera**  
**Terror at the Opera** (France)  
 1987. Italy. Technicolor. Pantheon. Dolly.  
 100m. 108m.  
 Production Company: Decca Film Group/Tiger  
 Cinematografica/A.D.C. Production in collab-  
 oration with R.A.I. Radio Televisione Italiana.  
 Director: Dario Argento.  
 Producer: Dario Argento.  
 Story: based on an original idea by Dario  
 Argento.  
 Screenplay: Dario Argento, Franco Ferrini.  
 Cinematography: Rossio Taylor.  
 Editor: Franco Ferrini.  
 Production Designer: Davide Bossan.  
 Art Director: Gaetano Mauro Fazio.  
 Theatre: Forno.  
 Music: Brian Eno, Roger Eno, Claudio  
 Boniventi, Bill Wyman, Terry Taylor, The Grays.  
 Sound: Greco, The Northern Lights, Giuseppe  
 Verdi.  
 Special Effects: Renato Agazzi.  
 Costumes: Barbara Menotti.  
 First Assistant Director: Paolo Zinetti.  
 Antonio Galante.  
 Second Unit Director: Michele Bacci.  
 Cast: Cristina Marilich (Meryl), Ian Charleson  
 (Marcel), Ubaldo Barbieri (Inspector Alex  
 Santini), Dana Delany (Mia), Caroline Catell  
 Tassara (Julia), Antonella Vitale (Marion),  
 William McNamara (Ubaldo), Barbara Caputi  
 (Alberta), Antonio Jovino, Carla Signorini,  
 Francesca Carola (Aldina), Maurizio Carbone,  
 Cristina Giordano, Gianvito George, Ettore  
 Vannucci, Peter Fitch, Susanna Bonera.

Betty, a young opera singer, inherits the lead  
 role in a modular adaptation of Giuseppe  
 Verdi's *Macbeth* when the diva breaks her leg  
 after a fight with the disastrous director, Mario.  
 The latter, normally a director of horror movies,  
 is a sadist with designs on Betty. The young  
 woman is a success in her role, but she has a  
 dangerous ally: her psychopath boyfriend  
 forces her to watch him kill Stefan, her  
 boyfriend, Julia, the wardrobe mistress, and  
 Mia, her agent. Mario is convinced that the  
 killer will attend the next performance and  
 hatches a plan in which the theatre used in the  
 opera will set out and identify the subject.  
 From its wonderful opening shot of a theatre  
 interior reflected in the eye of a squealing  
 cat, **Terror at the Opera** is an exceptional  
 visual experience. Generally regarded as a  
 scam to form after the poorly received

**Phenomena**, this film is packed with the virtu-  
 ous camerawork and graphic violence expected  
 of Argento, and the image of the heroine is terri-  
 fic: face, her eyes, her body painted again as she  
 witnesses the violent death of her lover, who  
 now become a horror actor. Other images to re-  
 mind us of the infamous bullet through the keyhole  
 sequence and the prime scene from a reverse  
 point of view. For most of its running time  
**Terror at the Opera** is closer to being a classic  
 Italian **Terror**. Unfortunately, it fails to fully  
 satisfy due to an undercharacteristically weak  
 ending. The virtuosic heavy metal songs the director  
 unwisely began to incorporate into his films  
 during the mid-1980s also seem even more  
 out of place in the classical setting.

## Video

Australia: First Release. 91m. 55a dialogue  
 comes out by 11a. 20a as **Terror at the  
 Opera**.  
 France: GCR. as **Terror at the Opera**.  
 Italy: Widescreen. cut. full screen as **Opera**.  
 Japan: RCA/Columbia. full screen as **Terror at  
 the Opera**.  
 UK: Virgin Video. 91m. 05a cut by 47 seconds  
 with a BRFC "15" as per UK theatrical version as  
**Terror at the Opera**.  
 USA: Southgate Video. unrated and "R" rated  
 versions. H-R rated as **Terror at the Opera**.

## Licensed:

Japan: RCA/Columbia. full screen as **Terror at  
 the Opera**.



## THEY'RE COMING TO GET YOU

**Tutti i colori del buio** (All the Colours of  
 Darkness)  
**Todos los colores de la oscuridad** (Spain  
 'All the Colours of Darkness')  
**Tout les couleurs du vice** (Belgium,  
 France. All the Colours of Vice)  
**De leeste onschuld** (Belgium. alternate title)  
**L'innocence inviolable** (France 'The Inviolable  
 Innocence')  
**Conners of the Dead** (USA. alternate title)  
**City of the Menace** (USA. alternate title)  
 1972. Italy/Span. Technicolor. Eastmancolor.  
 86m.  
 Production Company: Loe Film/Neosud.  
 Cinematography: Romolo Compagnini. C. Azzi  
 (Madrid).  
 Director: Sergio Martino.  
 Producer: Nino Loy, Luciano Martino.  
 Story: Santiago Morales.  
 Screenplay: Ernesto Gastaldi, Sesto Sestini.  
 Cinematography: Giancarlo Ferrando, Miguel F.  
 Molo.

Editor: Eugenio Albino.  
 Art Directors: Jaime Peraz Cubero, José Luis  
 Galiza.  
 Music and Music Director: Bruno Nicolai.  
 Cast: Edoardo Geronzi, Loreda, George Hilton  
 (Richard), Julian Ujano (Macbeth), Walter  
 Bialer (evil), Ivan Rassimov (Mia Copen).

George (George) Rigault (Doctor Burton), Maria  
 Carmo Quaresima (new servant) Susan Scott  
 (Nancy Rivers), (Belmont) Maria Maffei  
 (Meryl), Domenico Boccardo (Lore's mother)  
 Alan Collins (Luciano Pigato), (Francesca Clee  
 a Jeremy) Renato Chierotti (Mr. May), Tom  
 Felleghy (police inspector), Lisa Leonard, Vito  
 Druce, Carlo Mancini, Gianni Pulone.

Loretti, Jane, an attractive young woman, suf-  
 fers from terrible nightmares which seem to  
 relate to a traumatic experience she had as a  
 child. Jane's husband Richard advises her to  
 consult Doctor Burton, the psychiatrist who  
 employs her sister, Meryl, a new neighbour,  
 invites Jane to a meeting of David Weathers  
 and she is drawn into their circle. It transpires  
 that her mother was a member of the group  
 and Mark Geronzi, a man who has been terror-  
 izing her, is also a Satanist. The psychiatrist takes  
 Jane away to the countryside to stay in seclusion  
 with an elderly couple. When Jane wakes  
 next morning, she discovers the couple sitting  
 at their breakfast table, both dead.

This giallo-horror film incorporates elements of  
**Necessary Evil**, allowing Martino to give  
 full reign to his penchant for nightmare  
 imagery. The resulting script compositions look  
 stunning in scenes where Jane is chased  
 through woods by dogs in particularly impres-  
 sive and the director uses a fish-eye lens to  
 make the Satanist orgy sequences effectively

erky and hallucinatory, even though the overall effect is slightly compromised by Nicola's inappropriate use of a filter on the soundtrack. **They're Gonna** also benefits from a bevy of gorgeous European actresses with Fascist overtones after the style of the show (it's typical of Italian film-makers to subject actresses to a not alogue of sexual and physical abuse, making it unclear whether the actresses are meant to instil pity or provide the audience with endless pleasure). Perhaps best? And in yet another nod to Freud, a clear line is drawn between Jane's childhood experience and her sexual fragility. Finally, full use is made of the English locations as a backdrop to the killer's sadistic almost believe that there are devilish things on all the apartment block where Fascist characters lived whilst a striking sequence on the London underground provided the impetus for a similar scene in *De Palma's Obsessed To Kill*.

**Video:** General Video, Videogram. **Bah in Tutti i colori del buio** USA, Super Video - in *Day of the Madman* independent international, cut, ends with Edwige Fenech's dream sequence. Full screen in *Day of the Madman*. **Vogues** - cut, ends with Edwige Fenech's dream sequence in *They're Coming To Get You*.

### TOO BEAUTIFUL TO DIE

**Setto il vostro niente II** (Nothing Under the Dress 2) 1988. Italy colour. Director: Dario Fenu. Producer: Achille Maccetti. Story: Achille Maccetti, Dario Fenu. Screenplay: Dario Fenu, Claudio Mancini, Achille Maccetti. Music: Robert Cordeiro. Cast: Franca Eno, Giordano Onetti, Florence Quenni (Melanie), Giovanni Tancredi, Gisa Mann Sciolà, Helena Jesus, Barbara Anfin, Randi Ingemann, Carlo Mucci, Dario Perini.

A group of models attend a party at a rich man's wife and, fuelled by drugs, they develop a rivalry. Sylvia, one of the models, is raped by the old pervert and leaves the party distraught. Later that night she is killed in a car crash, having apparently been shot. David, a video director, was nurturing Sylvia's career but soon finds a new disco dive in Milan. The three other women at the party play all die in suspicious circumstances as does their principal ringleader Alex. Meanwhile, Melissa is revealed to be Sylvia's sister.

This sequel is far more only bears no relation to *Nothing Underneath*, except for the fashion model theme. Too slick and glossy for its own good, the film has the feel of an over extended rock video. Nevertheless, the cinema in which the heroine is stalked by the killer in a large film studio, is reasonably engaging. Florence Quenni becomes a regular figure in a number of infinite films and is not difficult but she is no substitute for the European stars who achieved so many Euro productions.

**Video:** Dutch Arrow - 95m 22s in *Too Beautiful To Die*. Germany: New Vision - as *Setto il vostro niente II*. Japan: label unknown - as *Setto il vostro niente II*. Japan: label unknown - as *Setto il vostro niente II*. UK: Cineworld - cut by 1s, 48s with a BBFC 'R' certificate as *Too Beautiful To Die*.

### TOO YOUNG TO DIE

**Marta accapto di una minorenne** (Susanne Death of a Minor) **Milano: marta accapto di una minorenne** Italy: alternate 1990. 1979. Italy: Experimental. Cinematography: 155m. Production Company: Dario Fenu. Director: Sergio Martino. Producer: Luciano Martino. Story: Ernesto Gastaldi. Screenplay: Ernesto Gastaldi, Sergio Martino.

Cinematography: Giancarlo Ferrando. Editor: Remondino Cusani. Art Director and Costume: Elio Michel. Music: Luciano Mariani. Assistant Director: Tiziana De Niro. Cast: Claudio Cassinelli (Inspector Pico Devere), Miki Feller (Police Commissioner), Leo Torm (Carmelo), Gianfranco Balini (FBI), Patricia Castaldi, Adolfo (Fina), Carmo (Gianni), Jerry Tardiani (Luciana Della Rial), Glorie, Massimo Grotti (Benedetto Pico), Aldo Massimo (Luisi), Pina (Carmelo), Giovanni Tancredi, Barbara Anfin, Franco Alparone (Wengel), Gino Pannico, Carlo Alighiero, Barbara Magnoli, Roberto Poma, Cristina Wang.

In a squalid Milan hotel, a young woman is washed to death by a professional killer. More killings follow. An enigmatic individual who is seemingly present whenever a murder takes place is revealed to be Inspector Pico Devere who is under cover investigating a child prostitution ring. His enquiries, which are hampered by a ruthless hired killer intent on eliminating all possible witnesses, eventually lead to a prominent politician who seems beyond the reach of the law.

**Too Young To Die** is an odd combination: part police thriller, part giallo, and part comedy. Its sexual content theme - teenage girls being sexually exploited by rich, influential men - was a background motif for several years, but rather than merely providing the basis for a number of sleaze scenes (some brief nudity) and violent deaths two of which are graphically re-enacted, the exploitation elements are interwoven with the authorial enquiries being undertaken by Cassinelli's violent cop figure (the freelance suspect at gunpoint and a petty criminal as an accomplice). Had the film remained a cold-blooded hybrid it might have found an audience but because Gastaldi's script side slowly attempts to investigate himself it fails to satisfy fans of any individual genre. The comedy works well during a high speed car chase but seems out of place elsewhere. Thankfully it's dispensed with in later scenes which include a gun battle on a rollercoaster, the penultimate rooftop encounter between the committed cop and the ruthless killer and the downbeat corruption-fuelled conclusion. When playing his role as an accomplice to the comic grotesque, Michele's scene irritates Gastaldi's *Deep Red* cop.

**Video:** Italy: Mandadori - 95m 22s full screen except for opening credits - as *Marta accapto di una minorenne*.

### TORSO

**I corpo presentano tracce di violenza carnale** (The Corpses Show Evidence of Rape) **Die Sage des Tausche** (Germany: The Devil's Kiss) **Corral Violence** - *Torso* (English language title).

1979. Italy: Technicolor. scope: 90m. Production Company: Compagnia Cinematografica Champion. Director and Story: Sergio Martino. Producer: Carlo Ponti. Screenplay: Ernesto Gastaldi, Sergio Martino. Cinematography: Giancarlo Ferrando. Editor: Eugenio Nobile. Art Director: Gianroberto Burbellero. Music: Guido and Maurizio De Angelis. Assistant Director: Michele Mazzuca. Talent: Cast: Gary Kendall (Luisi), Tina Aumont (Devere), Leo Merenda (Giacinto), John Richardson (Professor Pico), Roberto Scacchi (Giacinto), Carlo Bruni (Luisi), Ernesto Grotti (Gianfranco), a street trader, Angela Corvini (Killer), Cristina (Cassini), Anfin, (Cassini), Patricia Castaldi (Florence), Luciano Mariani, Gino Pannico, Luciano De Ambrosi, Enrico Di Marco, Sergio Della.

Two college girls, Florence and Carl, are murdered by a hoodlum wielding a knife. The only



Video stars for the forthcoming Redemption release of 'Torso'.

due to the killer's identity is a patterned red scarf found on the body of one of the victims. Daniele, an art student, is convinced she has seen the scarf before and soon discovers understanding telephone calls. Meanwhile, a street trader who sells scarves attempts to blackmail the murderer but is subsequently run down by a speeding car. Daniele, accompanied by his friends Ursula, Karl and Jens, takes refuge in a secluded country villa in the mountains. Unfortunately, the killer follows them. A local vulgar spook on the young women. But he is later thrown down a well. That evening, the body of one of these college friends is delivered to the door. Next morning, Jens discovers that her friends have been murdered and that the killer is heading their bodies into place.

Slick production values, stylish direction, picturesque provincial locations and a great score by Guido and Maurizio De Angelis add up to another superior giallo in Italian from Sergio Martino. *Torso* is only marred by an unnecessary element of forcing Italian mediocrity and the somewhat prolonged finale. The American release proved to be extremely popular on the drive in circuit and along with *Sex & A Boy of Blood* probably had a significant part to play in the development of the stalk 'n slash genre. American distributor Joseph Fine later realised the instant pain comes, placed the word 'slain' on the back of the film and added a 'for rent' poster theme by Bruno Nobile at the start. It was also used in Dario Fenu's *Deadly Weapons* and Leon Klimov's *Night of the Walking Dead*.

**Video:** Germany: Titan Video - 79m 18s cut to US R rated version with additional material in *Die Sage des Tausche*. Other olive artwork. Holland: VNU - cut, labelled as *Torso*. Italy: GVR - 95m 55s, labelled as *Torso*, as *I corpo presentano tracce di violenza carnale*. Sweden: Titra - International as *Torso*. UK: Javel - 95m 13s cut to US R rated version as *Torso*. Video - 95m 13s cut to US R rated version as *Torso*. Redemption - International, Italian language, English subtitles (Rothemann). USA: MPH: From Entertainment - cut as *Torso*.

**Soundtrack:** Italy: Saggi New CD - *Murder For Pleasure*. Giallo and Thriller Theme - like those from the re-edited US version which is incorrectly attributed to Guido and Maurizio De Angelis.

# TORSO

手のない 足のない 乳房のない  
女の事才が好きだ—  
美しい女と学生の柔肌に  
くい込む悪魔のノコギリノ

ラスト10分の驚くべきシネマシーンが  
唯一のツバサを翳して輝いた。  
倒壊コースに飛び込む悪魔の誘惑が

# 獣姦存影

〈カラー作品〉

ミュージーランド・ティチオーモン リック・メロン 監督セルジオ・マルティニ 製作カルロ・ゴッティ 日本ヘラルド映画

## TRAUMA

**Aura** (Gothardt)  
**Aura's Redemptive** (later pre-production title)  
**Moving Gullotine** (original pre-production title)  
 1982 Italy 75 chesster Kodak Eastmancolor  
 Technovision (Dolby stereo 1986)  
 Production Company: ADC S.r.l.  
 Director: Dario Argento  
 Producer: Dario Argento  
 Story: Franco Ferraro; Giovanni Ronoli; Dario Argento  
 Screenplay: Dario Argento, T.E.D. Klein  
 Cinematography: Raffaele Martini  
 Editor: Bennett Goldberg  
 Art Director: Nanni Garbi, Jack O.L. Bellone  
 Music: Pino Donaggio  
 Cast: Asia Argento (Aura Patriccia), Frederic Forrest (Doctor Judd), Sissy Spacek (Claire Judd), Christopher Rydell (David Parsons), Piper Laurie (Adriana Patriccia, Aura's mother), Jack Johnson (Frank), James Russo (Carlton Rivers), Dominique Serrano (Sofia Patriccia), Hage Alexander-Willis (Linda), Iris Delgado (Anna), Sharon Duvy (Hilde Malenard), Cory Carver (Gabriel Polterings), Terry Parlane (Mrs. Pickering), Tony Seiford (Ben Aldrich), Patsy Moore (Marta), Lucien Ferry (Margaret Gervet), David Chava (Raf Allegro), Jacqui Kim (Alice), Rina Venzaglio (Lisa), Stephen D'Amico (Jack), Roni Bonita (Pierina, nurse woman), Gregory Beck (dead man)

A female child operator stays open late for a new customer who turns out to be a black-painted killer. Her reward: use a gruesome electronic noise which disintegrates victims. An amnesiac young woman, Aura, is attempting suicide but is persuaded otherwise by David Parsons, a young artist. She has escaped from the Fiesole Clinic, a psychiatric institute, and is returned to her parents, professional mediums Adriana and Stefan Patriccia. That evening, various accounts gather together for a seance conducted by Adriana. A voice, apparently from one of the dead victims, informs the attendees that the killer is among them. Adriana runs into the room from outside, followed by her husband and daughter. Aura catches a glimpse of the killer holding up her parents' heads. The media dub the killer "The Headhunter" and the discs begin to circulate.

Although generally regarded as a misinterpreted "sell out" aimed at the American marketplace, **Trauma** is actually a perfectly reasonable attempt to transmute giallo elements to a different environment. And despite some underdone flaws, Donaggio's playful yet occasionally pompous score, Tom Savini's score

Italian video stores for "Trauma"



by David Jackson, is a work of vibrant, intense that it has considerably more life to them. In **Derivatives** have allowed. Although **Miscreants** hardly excites as a location, Argento deliberately creates a shadowy environment like the film's dark look is diametrically opposed to most of his previous work, especially **Tenebris**. In fact, the dimly-lit interiors and rain soaked street scenes anticipate the over-praised **Seven** by dominating **Trauma**, perhaps Argento's most thoughtful film since revealing that all they really want are well-exposed, gone to sleep, something which the film's attitude avoids. Indeed, that is a more mature work which includes bloody excess in favor of suspense, places greater emphasis on characterisation and even introduces a narrative element. But there's not to say that this is a film which might just appeal to a mainstream audience. In spite of the American setting, this is still pure Argento and the central mystery, when did **Aura** really see? is a theme going back to **The Bird with the Crystal Skull** and **Deep Red**. Moreover, details such as decapitated heads which start dying, words the motorised device for beheading victims, a heretic who is anxious and suicidal, a heretic who requires back to drug addiction and a child who reacts to being attacked by bodily turning the murder weapon on his aggressor, are unlikely to appeal to an audience expecting to be entertained by the usual soft horror thrills. Doctor Judd's use of psychotropic tropical berries, the scene where David tries to obtain heroin with a fake prescription, and the fact that both the male

and female protagonists are the different user with traces of an unacceptably worthy of William Shakespeare. Christopher Rydell is well cast as the male lead and Aura is surprisingly effective as the victim whose mind has been warped by seeing her steady mother having sex with the sinister Doctor Judd. More Freudian theory! Piper Laurie does little more than replace her dominating mother role from **Came** but at least her screen time is limited. Finally, the sequences in which a young boy asks on the killer are blackly humorous and serve to balance out some of the more hysterical sections.

## Video

Holland: CNR as **Trauma**  
 UK: High Fidelity - 101m 51m by six seconds with a BSCC 11" certificate, pen and scan as **Trauma**  
 USA: Watkinson Home Video - 109m 03m pen and scan except for end credits which are let subboxed, none, as **Trauma**.

## Laserdisc

USA: Watkinson as **Trauma**

## Soundtrack

Italy: Cinecittà CD **Trauma: The Orchestra**  
 Score

## TRAMA

**Trama** (a fantasia orlo)  
**Durness** (Belgium, Canada, France)  
 1979 Italy Kodak Eastmancolor Bolexfilm  
 35mm  
 Production Company: Joint Working Group  
 Director: Gianni (Andrea) Malusa  
 Producer: Alberto Mantas  
 Story and Screenplay: Gianni Mantas,  
 Alessandro Capone, Ronny Russo (Gaetano  
 Russo)  
 Cinematography: Angelo Barilacqua  
 Music: Ubaldo Comella  
 Cast: Ronny Russo (Gianni Russo) (Andrea)  
 Della Rossa (Donatella Cavatoni) (Italy) Roberto  
 Posse (Carlo) Timothy Wood (Fred) Fawcett  
 Douglas (Milo) Pat Halperin (the burglar) Silvia  
 Meun (Silvia) Anna Maria Chiassone (Oiga)  
 Gina Mancinelli (Helmi)

A group of people are spending the weekend at Carlo's country home. The guests include Fred, a photographer and Oiga, his model. A strange individual with an eye disfigurement soon murders Oiga with a machete and has sex with her corpse. The killer then stalks and dominates the rest of the guests until only Lily is left. However, it appears that the murder was just a ploy in someone else's hands. The tacky opening credits in question, which unfolds to a cheap disco funk track, sets the tone for this quasi "meniac in the house" film with an additional emphasis on evil abuse. The mystery element involves the identity of a character who is revealing the simple-minded premise by giving him jobs at Legoli. Red herrings include a camp blackmailer. The film builds quickly like the Legoli to a truly prototypical striking sequence which forms the expected suspenseful climax, but will leave most viewers looking at their watches or hitting the fast forward button. Meanwhile, Ubaldo Comella's clodding score from Teodoro's *Last Cannibal World* and his party city for *After Me* are no help. Today's other feature, *Diogenes* has appeared in other exploitation fests such as *Strip Nude For Your Killer*, *The Sweet House of Horror* and *The Standstill Syndrome*. Many reference sources and reviews refer to this film as "Trama" but the title on the film print and taken online poster is clearly *Trama*.

**Video:**  
 Belgium/France: Select/Video International  
 Productions 71m 31s, letterboxed as  
**Durness**  
 Canada: Les Films Video 71m 20s as  
**Durness**  
 Italy: Golden Video 71m 32s, full screen as  
**Trama** with sleeve title *Trama*

## TROPIC OF CANCER

**Al tropico del Cancro**  
**Pannofini's Place** (Italy, video)  
**Death in Haiti** (Ere all video no-tele)  
**Tropique du cancer** (France)  
 1972 Italy Telecolor Eastmancolor Cinecolor  
 35mm  
 Production Company: 14 Loggia  
 Cinematography: (Rome)  
 Director: Edward G. Muller (Eduardo Mulargia)  
 Gian Paolo Lenti  
 Producers: Pino Di Martino, Andrea Di  
 Santagiuliano  
 Story: Edoardo Mulargia, Antonio De Tella  
 Screenplay: Giampaolo Lenti, Edoardo  
 Mulargia, Antonio De Tella  
 Cinematographer: Riccardo Muscarelli  
 Editor: Cesare Bernini  
 Music: Rino Glimori  
 Cast: Anthony Steffen (Andrea De Tella)  
 (Doctor Williams) Anita Strindberg (Grace  
 Wright), Gaetano Tino (Fred Wright) Umberto  
 Basso (Mr. Philip, hotel proprietor) Alfio  
 Nicolini (Mr. Pannofini) Balle Cendelli (Mr.  
 Giovanni), Gordon Fello, Eraldo Witt (Roberto,  
 Raimo) Osanna, Bob Lemoine, Paola Richard  
 Merceron, Fred Adl

# Death in Haiti

Anthony Steffen - Anita Strindberg



Alta video sleeve for "Tropic of Cancer"

Fred and Grace Wright are wandering in Haiti when they meet Fred's old friend Doctor Williams. It emerges that Williams, who now practices medicine at a local level, previously discovered a revolutionary drug formula. A spate of "accidents" before the holiday-makers and Williams' former assistant turn up dead, having been drained of blood. It becomes clear that several voracious individuals, including Pannofini, an obese local businessman, are trying to get their hands on the formula. However, Pannofini is also killed and suspicion falls upon Fred, who is also revealed to be interested in the chemical formula. Meanwhile, Grace is beginning to experience vivid, voodoo-inspired, nightmares. Nothing to do with Henry Miller's infamous novel of the same title, this exotic thriller is an attempt to combine the giallo and horror genres (Williams lives in a run down "haunted" house which is like "something out of Charles Addams"), plus a touch of mondo thrown in for good measure (the film asserts that "documentary sequences were filmed from life and are completely authentic"). Consequently there is an organic voodoo mix, in which the participants are clearly in a state of delirium, a cock fight, and a spectacular marriage ceremony which provides the backdrop for the revelatory

finale. The film is suffused with some typical racist notions, playing upon some white people's fear of a black crowd and of black sexuality (Strindberg, who is an intellectual horror, has nightmares in which she appears naked surrounded by white young black men). Williams' bombastic me in themes is suitably giallo-esque but the striking sequences are unfortunately accompanied by the kind of symphonic volume found in low budget American horror. Nevertheless its predictably racist subtext, the film accidentally captures the atmosphere of Haiti, while the numerous deaths, the demise of State Capital's character is particularly nasty, and the riotous climax are reasonably effective. Intriguingly this rare lively obscure affair is more affected than mainstream films with similar themes, such as Alan Parker's *Angel Heart*, a rather odd attempt to combine Film Noir with black magic.

**Video:**  
 Box: B&D, 80m 31s, slightly letterboxed, plus sound, superimposed on screen title as **Death in Haiti**  
 France: Langa Video, Schwarz. Both as **Tropique du cancer**  
 Greek: WP, full screen, as **Tropique du cancer**  
 Italy: Golden Video, **Al tropico del Cancro**

## IL TUO DOLCE CORPO DA UCCIDERE

(Your Sweet Body for a Killing)

Una moietta persi un omicidio (Spain/A, Settimo Per a Corde)

Un joli corps qu'il faut tuer (France/A, Attrahive Body Has to Be Killed)

Maurine (France, video re-titled 'Murders')

1970 Italy/Span/Morocco, 'blackout'

Extraneous, escape film

Production Company: Luis Film (Rome/Copencitas (Madrid/Cinecittà/Mercato (Tanger)

Director: Alfonso Bessica

Producer: Luigi Mondella

Story and Screenplay: Antonio Foa

Cinematography: Emilio Porcasi

Editor: Mario Salvatore

Art Director: Jaime Páez Cubero

Music and Music Director: Carlo Berna

Assistant Director: Giuliana Ghisardi

Cast: Georgia Ardisson (Clive Anderson),

Francesca Prevor (Diana), Edoardo Fajardo

(Doctor Franz Adler), Occhioda De Sancia

(Isabella Sandoval), Luisa Reis, Felice Deleuse

(Miguel De Castillo), Lenti (Yezzi), Hernaldi

Toutou

Clive Anderson, a diplomat, is beset by his bawdy wife Diana so he fantasises about killing her in various ways. He discovers that she is having an affair with his friend, Doctor Franz Adler, but reveals nothing. However, when she dies of a heart attack he believes he has sniped. Threatening to reveal Adler's Nazi past, Clive blackmails the doctor into shipping up his wife and disposing of her body in two suitcases as 'diplomatic baggage'. Clive then takes the cases to Tanger in order to dispose of them. Unfortunately one of the suitcases is accidentally switched with an attractive young woman's baggage. While Clive desperately searches for the missing case he becomes aware that he is being followed by the local police and that someone is out to blackmail him.

The first half of this giallo/black comedy is amiable enough, but once the action relocates to Tanger Antonio Foa's plot begins to drag. Georgia Ardisson's increasingly frantic search for the missing case becomes tedious rather than tense and when the twist ending eventually arrives it is too late for the audience to care. This is a shame because Alfonso Bessica, who is notorious for making tedious films, directs with more nerve than usual. Uninspiring com-

poser Carlo Berna contributes a surprisingly effective score with the female vocals and jolly interludes which feature in so many giallo soundtracks. Lead man Giorgio Ardisson, who seems slightly uncomfortable in the role, was impressive in the ambiguous hero in Mino Guerrini's *Date For a Murder*.

### Video:

France MPM - 840c 30c, letterboxed as *Un joli corps qu'il faut tuer*. The chase sequences are tinted green and the opening credit to play against a psychedelic, swirling of images from the film. MPM - released as *Maurine*. Italy: Megnum 3D - 840c 30c, full screen, slightly washed out colours. Credits play against a plain black screen. AVO Film. Both as *Il tuo dolce corpo da uccidere*.

## THE TWO FACES OF FEAR

I due volti della paura (The Two Faces of Fear)

Countdown in disce rojo (Spain - Alba in Red Light)

Les 2 visages de la peur (France - The 2 Faces of Fear)

Dischordal Killer (1)

Alibi nella luce rossa (shooting title 'Alibi Under a Red Light')

1972 Spain/Italy, Experimental, Technicolor, Techniscope, 50m

Production Company: Talia Film

(Madrid/R.C. Production (Rome)

Director: Tullio Demicheli

Story: Pedro María Herrero

Screenplay: Pedro María Herrero, Mario Di Nardo

Cinematography: Manuel Rojas

Editor: Angel Savina

Art Director: Gastone Caselli, Francesco Carri

Music: Franco Micalizi

Assistant Director: Felix Fernandez

Cast: George Hilton (Roberto Carré), Fernando

Rey (Inspector Nardi), Luciana Paluzzi (Elena

Carré), Eduardo Fajardo, Manuel Zarza, Luis

Davila, Antonia Del Real, Carla Mancini, Teresa

Gonzalez, Democh Ayala, Emilio

Portillo, Anna Spaldberg (Doctor Paolo

Lombardi)

Doctor Miguel Azzi is found shot dead. The police suspect his colleagues, Elena Carré, the former mistress and mentor of the clinic where he worked, Roberto Carré, her surgeon husband. Doctor Paolo Lombardi, Roberto's mistress, and the clinic's administrator, Inspector Nardi, discovers that Elena has a heart condition and had offered Miguel an increased sharehold in the clinic in order to dissuade him from leaving for another post. Elena's heart condition is worsened by the recent loss of her son and by her suspicion that Roberto is the murderer. She has to be rushed into hospital and is even more alarmed when Roberto proposes to operate.

A good cast is wasted in this muted giallo. Aside from the first murder and a chase up a spiral staircase, the rest of the film is shot without film by Spanish director Tullio Demicheli. Some movie-style shots of genuine optical heart surgery are included for shock value but their impact is weakened by over use. Only a couple of frantic car journeys through heavy traffic intended to dispense the killer's alibi - have any real entertainment value. Effective editing by Angel Savina and Franco Micalizi's giallo-realist score are the best aspects of this production. Micalizi also contributed music for *Shadow of Death* and *Too Young To Die*.

### Video:

France: Jacques Laffont Video, Cenero. Both

as *Les 2 visages de la peur*.

Germany: International Video Club

Italy: Videogram. Easy Video. Min 01c, letter-

boxed as *I due volti della paura*.

## THE VICTIM

Uccisione solari (Sun Spots)

Passions d'horreur (France - Shudder)

The Victim (English language title)

La vittima (France - English title)

(Rome) (Spain)



**Autopsy (USA)**

1974 Italy Eastmancolor, colors LV (Laserdisc version) scope 100m  
 Production Company: Claudio Cinematografica  
 Director: Armando Giarin  
 Producer: Leonardo Petronio  
 Story and Screenplay: Armando Giarin, Lucio Bertoldo  
 Cinematography: Carlo Carlini  
 Editor: Daniela Malina  
 Art Director: Elio Bellini  
 Music and Music Director: Ennio Morricone  
 Assistant Director: Luciano Magnoli  
 Cast: Mimsy Farmer (Doctor Simona Santini), Barry Primus (Father Paul), Renato (The Psychiatrist), Edgar Rizzoli (Angelo Goodella), Stefania, Massimo Sestini (Giuseppe Santini), Simon's (Father), Carlo Cellario (Doctor Jello Santini), Gabi Wagner (Barry Primus), Ernesto Cofi (The Psychiatrist), Luciano Magnoli (Doctor Superintendent), Ettore Sestini (Doctor Superintendent's wife), Antonio Casale (Inspector Salvatori), Gianni di Sarnatini (Inspector's sister), Maria Pia Alvarado (Doctor's sister), Piero Andrich, Pupo Senese, Sergio Stasi, Maria De Seta (my sister's friend)

The citizens of Rome are enduring a festive and solar time appear to be having a series of suicides. Simona Santini, a pathologist, is writing a thesis on real and fake suicides and, stressed by overtime, begins to hallucinate. Betty, one of Simona's neighbors, is found with a bullet in her hand, being apparently taken for one of the Santini witnesses a violent confrontation between a girl named Paul, Betty's brother and her building superintendent. When this latter also apparently commits suicide she begins to suspect the girl (a pair of pants). Simona is examining Betty's evidence and discovers evidence that she had once been forcibly dragged before her death. Becoming increasingly uneasy about her belief, Simona confronts that the girl Paul. The complicated web leads to a valuable antique bible and blackmail as the motive for murder.

The Victim begins checkingly with a montage of graphic suicides: a naked young woman slashes her wrist; an elderly man puts a pistol bag over his head and leaps into a river; a man sets fire to himself as his wife, surrounded by the dead bodies of his children, a man machine-guns himself into oblivion; it is a stomach-churning opener and is well followed by more gruesome scenes as Farmer's over-voiced character begins to imagine that the bodies in the morgue are returning to life. Unfortunately, by showing these arresting images right at the start of the film, Giarin

French video above for 'The Victim'



and co-scripter Lucio Bertoldo end up drive pointing their audience with the complex and typically peepshowish giallo narrative within than unfold. Despite some effective suspenseful situations—such as a dandy trip in a winter landscape and the killer's attempt to do away with Simona by making it appear that she passed herself—the remainder of *The Victim* cannot live up to the stunner's opening scenes. Simona Farmer's frigid protagonist is also unlikely to engender any heart-felt audience sympathy. She puts up with an objectionable plot of a boyfriend for far too long (the film names her 'hot cube') for reaching her clumsy advance and when she's finally raped by a leering, unattractive man, she doesn't fight back. Comments: "Well, you can't blame the poor bastard for trying," while her inexplicable desire to replace him with a personality angry, ex-motor racing-spirited priest brogers later. *The Victim* is entertaining enough but terribly pointless more than it finally delivers. Giarin previously contributed *The Stracchino Lives Again*.

**Video:** Belgium and France: Carine, as *Frissons d'horreur*

**Japan:** TBS Video, 99m (2x), letterboxed, with genital nudity digitally removed as *The Victim*

**Special artwork for 'The Victim'**  
 USA: Magsi, MPI, Films Entertainment, 94m  
 47x is edited full screen as *Autopsy*

**Soundtrack:**

Italy: Gato Piero CD, *Murder For Pleasure*  
 Gato and Thriller: Thomas compilation, one track, not Morricone's unsettling opening theme but the dynamic music used at the start of the US *Autopsy* release (Goodland in dist.)

**THE WASHING MACHINE**

**Vortex marteis (Mortal Whirlpool)**

**La lavatrice** (Italy, shadow title)

1962 Italy/France/Hungary: Kodak, 140m

Production Company: Cine Cinematografica (Rome)/Groupe Film (Paris)/Focus Film (Budapest)

Director: Ruggiero Deodato  
 Producer: Caruso and Alessandro Caruso  
 Story and Screenplay: Luigi Spagnoli  
 Cinematography: Sergio D'Offici  
 Editor: Gianfranco Amicucci  
 Art Director: Francesco Petrucci, Cecilia Berti  
 Music: Claudio Simonetti with extracts by Morricone  
 Assistant Director: Alberto Mengoni  
 Cast: Philippe Carot (Inspector Alessandro Caruso), Lena Bernelli (Maria 'Bobby' Kolbel), Kasha Figue (Vide Kolbel), Barbara Ricci



Elysée Films present

# FRISSONS D'HORREUR



avec  
**MIMSY  
FARMER**  
BARRY PRINGS  
RAY LOVELOCK  
COULEURS

INTERDIT AUX MOINS DE 16 ANS

LIBRARY  
ASTORIA  
CRISPIN  
LIBRARY  
ETNA  
KATACONE

(Ludmila Kolka), Laurence Bréheris (Nikolai, Stacey's assistant), Lazzlo Porély (music teacher), Claudia Paozi (Anna, Stacey's girlfriend), Yorgo Voyagis (Yuri Petkov), Vilmos Kolba, Károly Molnár, Sándor Boros, Tamas Pinter, Agó David, Uncredited Cast, Ruggero Delidoro (sneaky neighbour)

Three sisters - voluptuous Vida, Marie (nick named 'Stacy') and Ludmila - live together in a run-down apartment building in Budapest. The sisters all vie for the attentions of Yuri Petkov, a dubious middle-aged pimp who plays them off against each other. One evening, Ludmila claims to have found Yan's body stuffed into their washing machine, but when Inspector Stacey arrives to investigate the body has disappeared. The good-looking young inspector attempts to discover the truth but in doing so becomes drawn into the sisters' bizarre sex games.

Although dismissed by Delidoro as a rushed production which he undertook solely for the money, *The Washing Machine* is unrivalled one of his better films and is eminently preferable to his previous horror pic *Dial Help*. The film's initial drawback is its misleading English language title, which makes it out to be another household appliance horror like *The Refrigerator* or, worse still, *Microwave Massacre*. But once it begins, with an aerial

shot into a dilapidated apartment building of mystery and some lively sex play, it's obvious that the film will offer something more bold than the aforementioned movies. Although it has a definite mystery element, it transcends genre boundaries to incorporate a strong erotic content and the sexual themes on offer include female masturbation, sadomasochism, lesbianism, and exhibitionism. Slightly reminiscent of Torino Carro's *Queens of Sex*, there's also humor (satirisation and suggestions of witchcraft) and a well-timed sub text. There are strong performances from all the leads and a great sense of atmosphere in post-Communistively Capitalist Budapest. Plus, Claudio Sironesi's score is one of the best in recent years.

#### Video

Holland Domestic Film Corporation - 85m 45s  
 Intertitled as *The Washing Machine*  
 UK: Visual Film (forthcoming)

### THE WEEKEND MURDERS

*Concerto per pietre soliste* (Concert For a Piano Solist)

Story of a Crime (abridged English language title)

*Det Ver Ikke Buttered* (Denmark: 'The Butter Doesn't Melt')

*Le Week-end des assassin* (France: 'The Killers Weekend')



1978 Italy Technicolor Techniscope 95m

Production Company: Jupiter Generale

Cinematography: ...

Director: Michele Lupo

Producer: Franco Commitini, Federico Ippolito

Story and Screenplay: Fabio Pittorru, Massimo

Refalenti, Sergio Dones

Additional Dialogue: Sergio Dones

Characterisation: Guglielmo Mancori

Editor: Vincenzo Tassinari

Art Director: Ugo Sgarbi

Music: Francesco de Masi with extracts by

Technisound

Cast: Anna Maffei (Barbara), Lenzo Pericoli

(Detective/Inspector Al Grey), Evalina Stawan

(Jill Gail) (Audrey), Peter Baldwin (Matthew)

Giulio Rossi (Steven) (Theodore 'Ted')

Collier, Christopher Chitto (George) (George)

Arnold Gregory, Maria Fabbri (Marie) (Gloria)

Beryl Cunningham (Peggy Collins, Ted's wife)

Quinto Paneghini (Lawrence Dean Carter),

Dionisia De Santis (Barbara) (Jill), Stefania

Mosconi (Margaret Thorpe) (Robert Hunter)

(Claudio Under) (Arthur, the waiter), Franco

Bonaldi (the singer), Salvador Bertray (Pete,

the butler), Richard Delidoro (Mr. Delidoro, a

lawyer), Harry Hutchinson (Harry, the

gardener)

An antiseptic English family gather for the

reading of their father's will. The family are dis-

mayed to find that everything has been left to

Barbara, the deceased's favourite daughter. The

butler is soon found stabbed to death and

Sergeant Thorpe, the local boddy, telephones

Scotland Yard for assistance. Inspector Gray

arrives and he and Barbara nervously exclaim-

ing what Cousin Ted and his wife Peg have

both killed. Sergeant Thorpe recalls some pho-

tos which Ted asked to have developed.

An annoying spoof of Agatha Christie's murder

mysteries, *The Weekend Murders* offers a

catalogue of untimely deaths and plot twists.

This is a film which constantly undermines

audience expectations. The pre-credits

sequence, which takes place on a golf course, is

typical of the film's satirical stance. The game is

suddenly interrupted by the discovery of a hand

sticking out of the sandpit and re-technisound's

First Piano Concerto blares onto the sound-

track, accompanied by rapid gun fire. The film

crosses cuts between close-ups of the possible

suspects. The identity of the deceased is not

revealed until roughly halfway through the tale

because several other murders, as revealed by

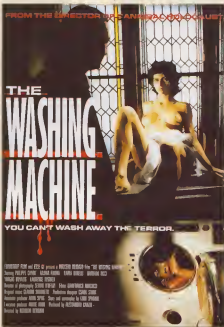
extended flashbacks, have to occur first. And in

a change to convention, it's the butler (Richard

Bertray) the Mayor in *Pavly Trevers* who is

offered to begin with. The film continues in the

same vein by presenting both real and faked



CONCEPT FILM and EXECUTIVE PRODUCERS: MICHAEL BORDO - FILM: "THE WASHING MACHINE"  
 STORY: PIERRE GONZALEZ - SCREENPLAY: GONZALEZ - DIRECTOR: MICHAEL BORDO  
 MUSIC: PIERRE GONZALEZ  
 EDITOR: PIERRE GONZALEZ  
 PRODUCTION DESIGNER: PIERRE GONZALEZ  
 EXECUTIVE PRODUCERS: PIERRE GONZALEZ - PRODUCED BY: PIERRE GONZALEZ  
 CAST: PIERRE GONZALEZ - CAST AND CREW: PIERRE GONZALEZ  
 EXECUTIVE PRODUCERS: PIERRE GONZALEZ - PRODUCED BY: PIERRE GONZALEZ  
 CAST: PIERRE GONZALEZ

death the work of an annoying prankster called George who even pretends to commit suicide for a laugh. In another invention of the team, it's a Scotland Yard detective in a buffoon hat the least bit, an apparently simple sergeant, is actually the one who solves the case. Even the mock-character of a pretty maid, usually a subservient sex object, is revealed to be a power player who delights in tormenting George. But beneath the comic surface, writers Peter Filardi and Massimo Felisatti (who penned a number of serious thrillers) find space for some pointed observations about mass violence and racism. Director Michele Lupato seems in his element, having pulled cinematic gags successfully in crime movie *The Great Diamond Robbery* opens with a mock Spaghetti Western gunfight. Unfortunately despite some good performances from most of the cast, it's not all smiles. Lino Peraldi and Gastone Moschin, whose deliberations have to carry the film, are allowed to rug about too much and their double act eventually becomes tiresome.

**Video:**  
Italy: Orion Home Video as *Concerto per giulietta calata*  
UK: MGM UA. \$95. Full screen as *The Weekend Murders*  
Vestavara: Label unknown

**Soundtrack:**  
Italy: CMI CD

## WELCOME TO SPRING BREAK

**Nightmare Beach - Le spiagge del terrore**  
**Nightmare Beach** (The Beach of Terror)  
**Fuu a Bar** (Frenzied)  
1990. Italy/France Technicolor. Dolby stereo.  
Production Company: Legato Entertainment for  
Egmont 8 A.  
Director: Harry Kippenack (Umberto Lenzi)  
Producer: William J. Zimmerman  
Story: Harry Kippenack (Umberto Lenzi),  
Vittorio Rambaldi  
Screenplay: Harry Kippenack (Umberto Lenzi)  
Cinematography: Antonio Cimino  
Editor: John Pearson  
Art Director: Federico Pedovani  
Music: Claudio Simonetti  
Special Effects: Alex Rambaldi  
Cast: Nicolas De Toth (Sigi) Sarah Bodan  
(Rita) Remy Valverde (Rita) Loris La  
Gaul (Reynard Bates) Michael Perle (Bar  
Wald) John Saxon (Police Chief Snyder) Ben  
Stiller (Al) Fred Bue (Mayor Lombard) Gino  
Gallagher (Rocco) Turk Miley (Mickie),  
Christina Kaur (Wendy) Krysty Lachance  
(Lori) Gregg Tadd Davis (Ralph) Yanni  
Hodglo (Tina)

Florida. Baker Edward Senter, known as 'Dabbo', is elected sheriff for murder. He goes to the chair protesting his innocence, claiming he was set up by the local police chief and vowing vengeance from beyond the grave. Several teenagers are soon discovered dead, having been electrocuted. It seems Dabbo's curse has come true. The mayor claims the murders quit because the town is celebrating Spring Break, an annual festival in which thousands of students spend all their dollars having a good time. Suspects include the town's alcoholic doctor, the laxest police chief and Reynard Bates, whose everyday diatribe is having sex with every young man in sight.

"Welcome to Spring Break, the annual migration of the idiot" says the heavy tone, but because what we have here is a *Parky's* style parlor. This brainless teen-movie, with a mystery thriller theme, is assailed the water with a catalogue of heavy metal and beach parties and a novel here for commentators only. Lenzi claims it was directed by someone called Harry Kippenack, but the presence of the camper with the *It's a Horror in the Dark* look one to consider. A film about a film about a film about a film like *Loomis* and Bates indicate that the production was never intended to be



Nation color choice for 'Welcome to Spring Break'

anything more than an joke. It's a shame that Alex Rambaldi's refreshingly gruesome electrocutions are wasted in such a throwaway movie.

**Video:**  
Belgium, Holland: Essentiel. \$75. \$65. full screen. Dutch subtitles with superimposed video title *Nightmare Beach*  
Price: BCR. good quality as *Fuu a bar* Italy: Eden Club as *Nightmare Beach* USA: NIS as *Welcome To Spring Break*

**Soundtrack:**  
Italy: Original Soundtrack/WCA CD. EMI Tracks  
compilation of pieces by Claudio Simonetti

## WHAT HAVE THEY DONE TO YOUR DAUGHTERS?

**Le police chiede aiuto** (The Police Cry Help)  
**SPS Special Force** (Dansk) *Crime Infame* (Belgium and France *The Infernal Soul*)

**Le police demande de l'aide** (France: what more aid? *The Police Demand Help*)  
**Der Tod liegt Schweigen** (Germany: The Dead Wear Black Leather)

**Duel van Een Gail Girl** (Holland: video title *Death of a Call Girl*)

**The Cool Murders** (USA)  
1994. Italy: Eastmancolor Technicolor scope 300

Production Company: Prisma Italiana  
Director: Massimo Dallamano  
Producer: Paolo Infessato  
Based on an idea by Ettore Rizzo  
Screenplay: Ettore Rizzo, Massimo Dallamano  
Cinematography: Franco Delia Colli  
Editor: Antonio Scialoja  
Art Director: Franco Botan  
Music: Stefano Ciprari  
Assistant Director: Mimmo (Maria Teresa) Gatti  
Cast: Giovanni Ratti (Vitolo) Stori, assistant  
audio producer, Claudio Grassini, Giuseppe  
Silvestri, Mario Adami, Giuseppe Neri, Franco Fabini (Storie Piegata), Felice Granger

**Polizei.** Manna Berti (Mr. Polvere, Sylvie's Aunt); Paolo Tarzo (Mancino Tardo, Comdo Gega, Sylvie's prosecutor); Micaela Pignatelli (Rosa); Ferdinando Moro (Sergeant Gardini); Salvatore Puntolo (Napoli); Ettore's Mother; Cheryl Lee Buchanan; Roberts Paladino (Pascua Mafioso); Luigi Antonio Guerra (Renzo Moor); Adriano Falco; Lorenzo Pini (Giovanni); Adria Delisse (pathologist at murder scene); Gaetano Badessi (Peggie's lawyer); Steffen Zacharias (Doctor Dattorio).

As unidentified 19-year-old girl is found hanging after an anonymous tip-off. The girl Sylvie Polvere, is soon discovered to have been murdered. A woman here is caught with photo of her having sex with a teenage drop out but he is later released due to lack of evidence. The investigation, conducted by Inspector Savastri and the assistant public prosecutor Wilena Bion, focuses on the girl's parents. It transpires that a private detective, Ruggero Polente, was hired by Sylvie's mother because the latter was concerned about her activities. As a conspiracy begins to emerge, Polente's body is found dismembered and his girlfriend is subsequently attacked by a motorcycle-wielding killer clad in motorcycle gear.

Director Massimo Dallamano returns to the schoolyard and war theme he successfully explored in *What Have You Done to Solange?* but this film incorporates elements of the crime thriller which adds intrigue to the case procedure over which the Italian hot office (hence an extended chase involving a head killer on a motorcycle). Consequently there is a greater emphasis on the investigation undertaken by the police and the public prosecutor. Some may find their provincial attempts to find those responsible for the bodies which begin to pile up as unexciting when compared to those gaffs in which a black proved to be a lute in every shadow. However the thriller has all forest virtues. The sight of a naked young woman strung up is obviously a welcome image designed to drive fans of sex 'n' violence into the plot but the film soon becomes a deeply cynical, equally glibbed, attack on corruption ridden Italian society - with the usual scenes aimed at presumably left-wing profane social agitation and extremity. And the fact that Dattorio's film, formerly the reactive where in *The Cold Eyes of Fear*, plays an important, powerful female figure in an Italian exploitation movie marks the one out from the crowd even though of course she still ends up being a woman-imperiled. Consequently the cop with his job on the line sees in a similarly thematic thriller *Too Young To Die*. A year later while Fanny Ganger (*Amuck! So Sweet So Dead*) is arrested in a corny tale Massimo's subplot that exists to be gratified to know that a cop's hand is backed up: a chauffeur's head is cleaved, and a diamond eared movie cop is so assaulted - to the horror of his ex-wife. Dallamano doesn't start on detailing the hideous episodes of the man-ster who abuses teenage girls either. One victim is distastefully described as having "traces of sperm in the vagina, the anus and the stomach" while the victim, Miss Bion, who is revealed to be important, reportedly gave her personal gratification using a bottle. On a final pleasing note, Silvio Geronzi contributes a surprisingly solid score (particularly in view of the grim subject matter).

**Videos:** Belgium and France: GCM/Jeuneur Cinevideo. Video: 80m 50s, widescreen as *Lame Invisible*.

**DVDs:** DVD: 80m 10s, letterboxed with sleeve title *505 Special Force*. Greece: GCM 80m 10s, letterboxed at 1.33:1. Greek subtitles as *The Cold Murders*. Holland: Int/Video Star: full screen. Dutch subtitles as *The Cold Murders*. Max Hater. Rerelease: 80m 40s, full screen, except for opening credits which are letterboxed at 1.65:1 slightly washed out print as *What Have They Done To Your Daughters?*. Italy: Cine Film: as *La polizia chiede aiuto*. UK: Redemption: 80m 10s, letterboxed at

2.35:1 as *What Have They Done To Your Daughters?*. USA: label unknown - as *The Cold Murders*.

## WHAT HAVE YOU DONE TO SOLANGE?

*Cosa avete fatto a Solange?*

**Das Geheimnis der Grossen Stadtkreideln** (Germany: The Mystery of the Great Pill)  
**Ugege Piger For Kaven** (Denmark: Young Girls Get Stabbed)

**Male qu'avez-vous fait a Solange?** (France: But What Happened To Solange?)  
**Savage** (French: adieu, sister)

**Who's Next?** (Holland)

**Dus hebbe hebbe een Solange?** (Spain: What Have You Done With Solange?)

**The School That Couldn't Scream** (USA, theatrical only)

**Terror in the Woods** (USA: shivers (theatrical only))

**Solange**

**Seven in the Schoolyard**

1971 Italy/West Germany: Eastmancolor, colour. LV (Luciano Vittorio: scope: 107m)

**Production Company:** Cludio Cinematografica/Rehan International Film Roma/Raffa Film Prodan Phil past: Barni  
**Director:** Massimo Dallamano

**Producers:** Leonardo Pescerillo, Fanny Luciani  
**Story:** Based on *The Case of the New Pin* by Edgar Wallace

**Screenplay:** Bruno Di Giandomo, Massimo Dallamano, Fanny M. Thout

**Editor:** Antonio Barchino  
**Art Director:** Gastone Geronzi

**Music:** Enrico Montagna  
**Cost:** Paolo Tosi (Professor Enrico Rossi)

**Key:** Gail (Marie Rossi); Joachim Facksbauer (Inspector Berti); Christine

(Central Solange); Elizabeth Seckler; Camille Keston (Solange Beauverdy); Gunter M. Stor (Professor Beauverdy); Alessandra; Claudia

Borsanyi (Shirley Pichard); Maria Monti (Mrs. Enzoni); Rita Costa (Rita Halden); Giovanni





EL FANTASMA / 177 / ADMIS

# Was het Verkrachting...?



**Mais...  
qu'avez-vous fait  
à Solange?**

met / avec

**FABIO TESTI  
KARIN BALL  
JOACHIM FUCHSBERGER  
CHRISTINE GALBO**

Régie **MASSIMO DALLAMANO** - Musique **ENNIO MORRICONE** - **EASTMANCOLOR**

Fortunato Arena, wears an elaborate helmet. Unfortunately, it is an otherwise lachrymose movie. Lou Castel proves to be an unconvincing protagonist whose greedy motives until little seems to fly. On the other hand, Adolfo Celi, who was in several guises (*Quinto Kossack Twice The Eye in the Labyrinth*, *Who Saw Her Die?*, and others) is a character actor whose presence adds a certain 'something' to every movie he appears in. Mild violence and some brief nudity is blacked-out; dances topless in a nightclub for no other reason than to show some nudity hardly compensate for the lack of narrative drive but, in a welcome change from the norm, the killer's identity is not blatantly obvious. Veteran director Giuseppe Vari worked in movie games, his most notable productions being *War Against the Zombies* (in which an army of the living dead march on Imperial Rome), and *Sister Evamaria* (a quirky Laura Gemser vehicle).

**Video:** None. In Video: Milan 144, letterboxed, English language. Norwegian subtitles in *Torero ignota su un caso di perfetto stratega criminale*.

#### WHO SAW HER DIE?

**Oh! The state murder? (Who Saw Her Die?)**  
**Varia Vanzanessa** (F-1444, video above) (Italy)  
 1972. Italy/West. Cinema/Television  
 Technical: Techniscope 80m  
 Production Company: Cines G. Film/Ross  
 Production (Rome)/Dino Decker  
 Filmproduction (Munich)/Udren Film (Zagreb)  
 Director: Aldo Lado  
 Producer: Enzo Doria (Enzo Passadore), Dieter Geisler  
 Story and Screenplay: Massimo D'Aleci, Francesco Benfè, Aldo Lado



**Alonso:** *Killer above with typical giallo imagery for "You'll Die at Midnight"*

**Belser:** *Nudee appliances come in handy in "You'll Die at Midnight"*

Cinematographer: Franco Di Girolamo  
 Editor: Angelo Gatti, Jette Sandstæder  
 Art Director: Gaspare Longo, Alessandro Perino  
 Music: Ennio Morricone  
 Music Director: Bruno Bartoletti  
 Second Unit Director: Vittorio De Sisti  
 Cast: George Lazenby (Francesco Serpente), Anna Karina (Silvia), (Robert Serpente), Peter Chastel (Philippe), Adolfo Celi (Saverio), Dominique Boschetti (Giuseppe Storace), Rosemary Lane (Zahara), George Wilson (Philip), Piero Vida (journalist), Jose Quintero (Alonso), a lawyer, Alessandro Haber (Father Armani), Nicoletta Elmi (Roberta Serpente), Giovanni Fatti (Roselli), Sandra Grillo (Inspector De Donato), Vittoria Fanfani, Carlo Hailsham, Luigi Alessio Gatti

In the French Alps, a young girl is murdered by a woman in black. In Venice, sculptor Franco Serpente's daughter Roberta is killed by the same mysterious figure. Franco's estranged wife Elisabeth arrives following the tragedy. The grieving father begins a frantic search to track down his daughter's murderer. He uncovers a group of decadent bourgeois characters who are involved in clandestine sex sessions. With its Venetian settings and child murders, *Who Saw Her Die?* is a sensational precursor to Nicolas Roeg's classic *Don't Look Now* made the following year. Both movies are excellent studies of tragedy, but Lado's film also presents a scathing psychosocial critique towards human behaviour. The cynical ending shows the local police inspector on the case taking credit for revealing the killer's identity when all the detective work was carried out by the dead child's father. Perhaps not as dramatic as the director's *The Short Night of the Glass Doll* (made the same year), *Who Saw* is nonetheless a masterful giallo with some gorgeous photography by Franco Di Girolamo. The



video also goes to...  
**MIDNIGHT HORROR**  
 1972  
 VALERIO CAULI (STANDARD THEATRE)  
 Video on video: 2000 (VHS)  
 (Standard Theatrical)

film's impact is significantly increased by a memorably infectious Italian score featuring vocals by Edda Dell'Orso and a child choir. As starts film is a child actress who can convey real a mothers and her daughter's death is one of the most poignant moments in the film. Unfortunately, one off James Bond George Lazenby proves to be the film's Achilles heel! For once, even the dubbers who provide the Italian actors with their English voices are more eloquent and more fluid. Lazenby merely flaps about from scene to scene in an awful cost. Co-scripter Francesco Rosi went on to direct the renowned *The Perfume of the Lady in Black* (1974).

#### Video:

Parade: Wilshire Video. \$99.95, full screen as *Who Saw Her Do?*

UK: Redemptio. \$99.95, letterboxed, superb quality print as *Who Saw Her Do?*

#### Soundtrack:

Italy: Gamma LP with two tracks

### YOU'LL DIE AT MIDNIGHT

Murder & massacre (Italy: To Die at Midnight)

Carol Will Die at Midnight

Midnight Horror France

Midnight Killer

1954. Italy. Thriller. Feature length. 85th

Production Company: Gamma Film/Metropolis

Director: John Old Jr. (Lamberto Bava)

Story: Daniele Bazzanti

Screenplay: Giancarlo Secchi. John Old Jr.

(Lamberto Bava)

Cinematographer: Giancarlo Secchi

Editor: John Old Jr. (Lamberto Bava)

Art Director: Davide Geronzi

Music: Claudio Bonaldi

Cast: Valeria D'Obici (Professor Anna Berardi),

Leonardo Treviglio (Nicola), Lea Marini, Elena

Hoppe, Barbara Biondi, Massimo Bonini,

Leonida Romito, Paola Malco (Inspector Paolo

Tiro), Lara Wendel (Carol Tiro), Dino Conti,

Maria Mollino, Leonarda Giarra,

Giampaolo Bonaldi (Moss), the nightwatchman,

Peter Patch

Uncredited Cast: Lamberto Bava (dies)

Uncredited

Nicola, a cop, spies on his wife Sarah buying every black penny and realises that she is having an affair. Following a violent confrontation, he leaves her. Immediately after whilst taking a shower, Sarah is stabbed to death with an axe. Believing it to be a simple crime of passion, the police assign Inspector Paolo Tiro to bring the former colleague in. But Professor Anna Berardi, a criminal psychologist who is friends with both men, believes that Nicola is innocent. She suggests that the real killer is Franco Tibbo, a married known as 'The Midnight Killer' who supposedly died in a hospital five several years previously. Tiro at first is not convinced but Nicola is killed and the mystery solved.

Although this is hardly a ground-breaking picture entry and contains much to be taken at its face, it will be enough while and enough to make it a must-see for giallo regulars. A murder in a deserted theatre is suitably Agatha-esque and at certain points the film is entertainingly genre-referential. A female student is seen reading a giallo paperback called *Blood*, which incorporates images from

*Thriller* on its cover. In another nod to that key movie, a female shop assistant is seen under her lap against to pages from a novel, suffered into her mouth. There are also references to *The Bird With the Crystal Plume* and *Torpe*. Unfortunately as in the latter film the pace slows somewhat for the final battle of wit between the killer and the heroine (who's short-changed her victim her out as being the survivor). On the plus side, Paolo Malco's detective figure, who seems to have been as you can see a focal point for the female's attention, never takes his foot from the scene. Bazzanti's score is an agreeable effort which sticks in the mind. The revelation of the killer's identity and maybe never explain the lauding mystery evidenced earlier in the film or the film's all



Tacky extra alive for 'The Young, the Evil and the Savage'

usion to midnight, but dulle synthesis and campy mania are endemic features of exploitation cinema.

#### Video:

Diamond: A.S. Panorama Video. \$99.95, full

screen as *You'll Die at Midnight*

France: Proprietary. as *Midnight Horror*

Italy: AVO Film. \$99.95, full screen as

*Murder & massacre*

Japan: label unknown

#### Soundtrack:

Italy: Bred CD - combined with themes from *Acquiesce* and *Conquest*

### THE YOUNG, THE EVIL AND THE SAVAGE

Made... in movie: 1. Naked. One's Dead!

La sabbie du 12ème heure (Belgium)

The Secret of the 12th Hour

Steven Jungbauer: Far Den Teufel

(Germany). Seven Young Girls For the Devil

**Schoolgirl Killer (USA: video re-release)**

*Sette vergini per il diavolo* (Italy: a female

title? Seven Virgins for the Devil)

1986. Italy. Eastmancolor. Cronoscope. 85th

Production Company: B.G.A. Super

International. Features

Director: Anthony Dawson (Antonio Margheri)

Producers: Vilglio De Biasi, Gino Anselmi

Story: Giovanni Benvenuti

Screenplay: Antonio Margheri, Franco Botto

Cinematography: Fausto Zucchi

Editor: Oreste Colagale

Art Director: Antonio Vane

Music: Carlo Savina

Assistant Director: Renato Biondi

Cost: Michael Biondi (Inspector Durand), Mark

Carson (Richard), Eleonora Brown (Lucille),

Sally Smith (Kate), Patricia Wilson (Gwen),

Lucretia Lovers, Alan Collins (Luciano Pignoni)

Joe Flannery, Franco De Rosa (police sergeant),

Vivienne Stapleton, Ester Masini (Miss Mary)

Alto De Gennaro, John Humberston (Gerry),

Benvenuto (Dr. Brunt), Valeriana Muscoli (policewoman), Umberto Papini, Kathleen Parker



(Caterina Thurnell), Lorenza Guzzini (Lol), Melissa Longo, Paola Natale, Sylvia D'Ovidio (Jana Selva Dorovic)

A woman is strangled in the bath by a black-gloved killer who discards of her body in a large trunk. The trunk is delivered to St. Rita College, an exclusive finishing school. Betty Anna, one of the female students, is strangled in the school canteen. The police, led by Inspector Durand, are called in to investigate. Suspects include La Harpe, the vegetable gardener; Ol Bruto, the new swimming instructor; Mrs. Clay, the summer school French mistress; an old professor who collects books; and a plundering young teacher called Richard. The murders continue but Jiff, a lean amateur detective, helps the police identify the unlikely killer.

Bedeviled with an inappropriately upbeat opening ditty called *Nightmare* (which sounds like the Sixties *Batman* theme) and a jovial Carlo Savina score, this superficial thriller falls as exploitation and might as well have been called 'Carry on Giallo'. This popular tone is evident throughout, as vintage clichés (including a smug Don Juan and an annoying English girl who spends her time playing with walkie talkie radios, more about in the school grounds than some locations used in *Lol*) are used. It's a shame that this film takes such a light-hearted approach because the potentially scandalous combination of a girls school and a warped killer is usually a winning formula (as in *Selenge*). Therefore, a lesbian sub plot, which is usually the excuse for some *Slaughter* *Hotel*-style sapphic groping, is introduced but allowed to go nowhere. And the Italian release allows only a flash of nipple action. The well choreographed climax reveals that the murderer, motivated by greed, carried out the series of crimes in order to cover up the first, and only repeatedly killing.

#### Videos:

Italy: DVD Film - 33m 59s, full screen, as

#### Available on video:

USA: Air Video - 77m 30s, full screen, terrible

print. No on screen title with sleeve title

**Schoolgirl Killer** (large cardboard box sleeve

features tacky artwork: *Cosmo* Feature - 80m

50s as *The Young, the Evil and the Savage*









# IL BACO DA SETA

its other groundbreaking films of the period (such as *Weapons of Death*). Uniformly good performance (particularly Faretto as Roseira's father) helps overcome some of the rough edges, such as the usual hyperbolic menagerie so common in this kind of film. But even here is a giallo. Colene doesn't spare the blood, nor gratuitous nudity: the murders are really nasty with arterial blood spraying from an open jugular as the Carles' demise covering a naked body in multiple. The sleazy subplot is exploited from the very beginning, with Faretto manically photographing his semi-nude daughter, and by the presence of an ill-fated voyeur.

**Video:**  
Italy: DVD, uncut. Interlocked, good quality as  
A tutte le uscite della polizia.

## AGENZIA CINEMATOGRAFICA

(Cinematographic Agency)  
1983 Italy colour  
Story and Screenplay: Nini Grassia  
Director: Nini Grassia  
Music: Nino Grassia, Aldo Tambone  
Cast: Alex DeMare, Denise Pagnoni, Seneca Williams, Giovanna Chizzol, Cristina Bernocchi, Luigi Aprelia, Alessia Zeddi, Anne Stiene

A sleazy thriller from Nini Grassia, a director responsible for a steady flow of exotic melodramas since his first feature *La pagella* (1980). James, an unscrupulous director, and George are the joint owners of a film studio. One morning, the corpse of a messenger boy is found by a cleaning lady, but the identity of the youth's killer remains a mystery. Sklar, a stunning

actress who is seeing George, rejects unwelcome advances from James. Determined to get the attractive actress into bed, James reveals that he has video footage which shows her killing the messenger. It emerges that she murdered the young man after he tried to sexually assault her. However, there is a twist.

## AMORE E MORTE NEL GIARDINO DEGLI DEI

(Love and Death: in the Garden of the Gods)  
1972 Italy, Eastmancolor, Telecolor, 90m  
Production Company: Lida  
Camerataglie/Horvath Film  
Director: Saverio Scavolini  
Producers: Arnaldo Bertazzoli, Romano Scavolini  
Story: Anne Marie Celli  
Screenplay: Saverio Scavolini  
Cinematography: Romano Scavolini  
Editor: Francesco Scavolini  
Art Director: Hans Schwartz, Scavolini  
Music: Giancarlo Chiarenello  
Assistant Director: Michele Brenco  
Cast: Peter Lee Lawrence (Karl Hrenbeck), (Marilyn), Erika Mann (Erika Benza), Colomba (Almura), Enzo Menzies, Gherardo Di Santo (Santuz), (Wala), Richard Merello (Wendel), Frank Von Treuberg, Wilma Duse, Bruno Borschetti, Carla Mancini

Having been alone since they were children, brother and sister Manfred and Aurora have developed a married-like relationship. Aurora falls in love and gets married, but she still tries to keep her brother by her side. Meanwhile, Manfred has a fling with a young woman called Viola. Aurora's marriage turns out to be a disaster and things get worse when she reveals that Manfred is not her brother after all: this had been devised to replace her real brother, who was still-born. She takes an overdose and her adopted brother makes it look like attempted suicide. But Viola sees her and the two women become more than mere friends. The frustrated and embittered Manfred starts getting rid of everyone in order to have Aurora to himself. Later, a German criminologist accidentally discovers the truth. Manfred tries to kill her too.

This strange, unbalanced film often opens unusual doors and the complex temporal structure it begins with the discovery of a tape recording of Aurora's meetings with her ill-fated psychoanalyst, and then proceeds to jump back and forth in time) is a welcome change, creating a fascinating mosaic in which every piece gradually reveals an interpreted part of the story. On the downside, Saverio Scavolini's direction isn't strong enough to sustain the logical pacing and the latter half drags due to overly fondly privileged sequences and jerky panning. Still, the morbid atmosphere is so obsessive you can almost smell it, while the setting (old Spoleto, also seen in *Fall of Rome*)

**Murder to the Tune of the Seven Black Notes** is simply breathtaking, and as is Ennio Morricone's collaboration on the screen.

pleas for key giallo such as *The Double Next*, *Gently Before the Day* and *The Scorpion's Tail*. Cast members Peter Lee Lawrence and

Chris Sims appeared together again in the vivid *Love and Death on the Edge of a Razor*.

**ASSASSINIO MADE IN ITALY**  
(Murder Made in Italy)

*Il segreto del vostro giallo* (re-release title)  
The Secret of the Yellow Dress I  
*Il segreto di Bell North* (Spain)  
1983 Italy/Spanish/France, Eastmancolor  
Telecolor, 100m  
Production Company: Apo Film (Kornel/Melange)  
Film (Medias/Dei France (Pavel)  
Director: Silvio Amadio  
Story and Screenplay: Giovanni Semerari,  
Silvio Amadio  
Cinematography: Mario Paschao  
Editor: Marcello Malvestro  
Art Direction: Enrico Alcega

**Music:** Armando Trovati  
**Assistant Director:** Augusto Fanfani  
**Cast:** Cyl Chesson (Shelley Fraser), Hugh O'Brien (Dick Sherman), Mario Pappalardo (Clara), Julietta Maynard (Philippe Lussine), Gina Fiorini, Betti Davis, Philippe Alexandre, Daniel Baghino, Franco Giacobini, Alberto Dalbey, Carlos Casaravilla, Marina Caratunisi, Eleonora Rossi Drago (Erika)

**Rome:** A man is found dead with hands in his pocket and his North, a tourist suspected of being a drug dealer, disappears. Dick Sherman, an American journalist, investigates with the help of colleague Erika. A former gang boss, Charlie Graziano, who is also investigating North's activities is convinced that he had something to do with drugs but is killed before he can discover the truth. Sherman discovers that the missing man murdered his father in line of a small construction plane. The reporter is too late to save North but he finally uncovers and kills the perpetrator of the crimes.

Young director Silvio Armiato specialized in creating characters who manipulate others (usually by sexual means) as illustrated in the sublime *Scelsi Before Death Anselmi* and *So Young, So Lovely, So Voluptuous*.

### L'ASSASSINO E' QUELLO CON LE SCARPE GIALLE

(The Killer is the One with the Yellow Shoes)  
 1995 Italy colour 95m  
**Production Company:** M.G. Srl  
**Director:** Filippo Ottoni  
**Producer:** Felice Lusanna and Leo Pescarolo  
**Story and Screenplay:** Roberto Cuffali, Francesca Dragetta, Tiziana Paschi, Pino Ingrassia, Filippo Ottoni  
**Cinematography:** Raffaele Montes  
**Editor:** Bruno Mancuso  
**Art Director:** Maria Rossetti  
**Music:** Stefano Marro  
**Cast:** Roberto Cuffali (Roberto Spavento), Francesca Dragetta, Tiziana Paschi, Pino Ingrassia, Dario Centorini, Paolo Meloni, Rossella Di Lorenzo, Fabio Delmi, Marianna Zingone, Giuseppe Cuffali

As a child, Roberto witnessed a murder committed by a friend's friend in the local theatre. Twenty five years later, his rich, old aunt persuades him that he will be her only heir if he can re-open the now abandoned theatre. Roberto and his friends begin rehearsing *Hamlet*, but their complete lack of talent is not the only problem: there is a serial killer lurking in the theatre and several murders ensue. Roberto, realising the crime he witnessed as a child, recognizes the murderer.

**Part Phantoms of the Opera and The Professionals** but genre aficionados will notice unorthodox affinities with *The Killer Reserved Nine Seats*. In this, the silver screen debut of Cuffali, Dragetta, Paschi and Ingrassia, a notorious team of television comedians called La Promessa Ditta ("The Free-Winning Firm"). Despite the presence of expert Ottoni and talented Raffaele Montes (responsible for stunning camerawork in Argento's *Thème et Variations*), the *Scelsi* film is a complete failure. Given to a stretched sixteen film run, it miserably falls on its face every ten minutes, due to plentiful unfunny gags (like Mel Brooks' recent *Brat*), shameless censorship and a screenplay that was old hat in the Twenties. Ottoni previously directed another comedy involving murder entitled *Duque Dicks* (aka *Detective School Dropout*).

### IL BACO DI SETA

(The Silk Worm)  
 1992 Italy Eastmancolor Kotex 83m  
**Production Company:** Grado Film  
**Director:** Mario Sesti  
**Story and Screenplay:** Mino Rea Zennaro, Federico  
**Cinematography:** Alvaro Lancelotti  
**Editor:** Maurizio Mangano  
**Art Director:** Elio Ballati

**Music:** Mino Bertolotti  
**Assistant Director:** Domenico Condanzini  
**Cast:** Nadia Tiller (Serenella Anselmi), George Wilson (Dedive), Riccardo Genovese (Inspector Guarnieri), Guy Madico (Robert, Serenella's ex-husband), Eva Meroni (Francesca, Serenella's sister), Evi Rigano (Marcello), Mino Pappalardo (Piergiorgio), Giovanni Ruggini (Pierluigi), Carlos De Castro (Alessandro), Alessandra (Cristina), Vivi Gioi (Costa's mother)

**Serenella Anselmi**, a retired angel, lives in an isolated villa with her secretary Marcello and her lover Dedive (but throws out the latter after catching him with another woman). Serenella has huge debts and when creditors threaten her with bankruptcy she decides to sell her valuable jewels. That evening, she meets Costa, a handsome young man who seduces her. Next morning, there is no sign of him or the jewels. He was apparently a jack-in-the-box to both who was his secret partner in the theft? Serenella leaves vaguely wondering.

Unfortunately, this is a terrible film which wastes decent actors and production values during many minutes of cinematic oblivion. Serenella's direction is unenlightened, with interior scenes which seem to last forever and look as if they were filmed one after another using the same tracking shots. For a giallo it lacks style, suspense, violence, atmosphere. Besides, the silk worm is well an empty cocoon. It was (horrible).

lyt. Serenella only has a few entry, although he previously directed a thriller called *Crescere in un'attimo* (Chronicle of a Crime) in 1992.

#### Video:

Spain, label unknown

### BELLE DA MORIRE

(Too Beautiful To Live)  
 1992 Italy/Spain colour  
**Director:** Riccardo Grieco  
**Story and Screenplay:** Riccardo Grieco, Pino Banuchi, Jacopo Santoro  
**Cinematography:** Carlo Pizzi  
**Music:** Claudio Biondini  
**Cast:** Eran Patazioni (Edward Scatchi), Adriana Russo, Jennifer Baker, Fabiola Toledo, Antonella Tommasi

Edward Scatchi is a wealthy and apparently content married man but underneath he is driven by a desire to seduce and discard women. One of his conquests, Lucy, falls in love with him and when spurned, commits suicide. Edward is shocked but continues as before. Each of his lovers are subsequently murdered and he is arrested. However, his wife saves him by arranging an appointment with the real killer. Riccardo Grieco previously directed teen pics with unappealing girls like *Jocke* and *Dance Fever* which does not bode well for this soft-

## MARCELLO MASTROIANNI AGOSTINA BELLI URSULA ANDRESS PETER USTINOV JEAN-CLAUDE BRIALY



# DOPPIO DELITTO

corn thriller, which takes place against a back drop of opera. Co-screenplayer Riccardo Olcese directed **Il grido macabro di rosso** (The Bloodstained Lure) a cheap and kitschy horror pic about the activities of a madman who sucks out his victims' blood with a weird machine.

### CRIMINE A DUE

(Crime for Two)

**Le case sulla laguna** (subtitled 'The House on the Marshes') 1964 Italy, black and white, \$3m

Production Company: Ego Film  
Director: Rey Ferrara and Romano Ferrara  
Producer: Umberto Scenarie  
Story: Marcello Costa based on the play *La casa maledetta* by Elise Pontance  
Screenplay: Alessandro Castellani, Marcello Costa, Giorgio Stajano  
Cinematography: Gianfranco Troiani  
Editor: Orazio Colagelli  
Art Director: Luciano De Gasco  
Music: Nello Pizzi  
Cast: John Drew Barrymore, Luisa Rivelli, Umberto D'Orsi, Jean Claudio, Ornella Colli, Elia Manardi, Lea Garofano, Michel Frenco, Massimo Caracci, Peter Dana, Piero Girini, Neri Rosta and his Ensemble, Sergio Geronzi (Sergio Geronzi), Aldo Eusemiano, Mary Badmayev, Claude Yocum

In an isolated villa, Davide Lugari lives with his wife, Carlo, his brother, and their secretary Paolo. Unhappily married Carlo is blind and mute, but his abnormal sensitivity allows him to predict events before they happen. Davide dies of a suspected heart attack and Carlo's name is what dead. The police suspect Davide's widow as well as Paolo, who seems to be her lover. Just as the door was about to be arrested there is a twist.

### DEATH ON THE FOUR POSTER

**Delitto alle spicchiole - Sexy Party** (Crime in the Mirror - Sexy Party)

**Les postiches du diable** (France)

1984 Italy/France, Eastmancolor, escape film  
Production Company: PT Cinematografica (Rome)/Jean Josephovici (Paris)  
Director: Andrzej Zulawski  
Producer: Pasquale Tagliarini  
Story: Jean Josephovici  
Screenplay: Jean Josephovici, Giorgio Stajano  
Cinematography: Raffaele Masciocco  
Editor: Orazio Colagelli  
Art Director: Demofilo Pirelli  
Music: Marcello De Martino  
Cast: Antaresia Lualaba (Senegal), Michel Lelander (Roumania), John Drew Barrymore (Anthony), Mario Valdemann (Cleric), Gloria Miland (France), Luisa Rivelli (Caterina), Jose Gress, Giuseppe Forte, Wilma Pardo, Massimo Caracci, Alberto Cavallini, Maria Pia Conte, Jo Alzola

A group of friends decide to spend a weekend in a castle belonging to Riccardo, a megalomaniac and hyper-sensitive young artist. The only other inhabitants of the castle are a mysterious housekeeper, Caterina, and the disturbed Aldo. The group are joined by two friends: Serena and a young American medium, Anthony. During a séance Anthony predicts a tragedy then leaves the circle, shocked by his own visions. An hour later, Serena is found strangled to death in bed. The others become gradually more and more defiant and suspicious, especially when another girl is murdered. Judging by the plot synopsis this one seems out as a youth movie. There must be at least one party and dance scene before it becomes a typical whodunit. This was Andrzej Zulawski's only film as a director but French director Josephovici also made the thriller **Delitto al night club/L'inspecteur consulte la machine**.

### DELITTO D'AUTORE

(The Author's Crime)

1974 Italy, Technicolor, Shadocine 75m  
Production Company: Cineuropa  
Director: Anthony Green (Mario Sabaletti)  
Story and Screenplay: Mario Sabaletti  
Cinematography: Gianfranco Troiani  
Art Director: Franco Costa  
Music: Franco Tempera, Gianni Mares  
Assistant Director: Giovanni Sestiani  
Cast: Sylva Koscina (Mina), Pier Paolo Capponi, Luigi Padellaro, Ingrid Anders, Wilma Casagrande, Krista Hall, Emilia Bonacci, Euro Treason, Agostino De Simone, Pier Piero Quirici, Aldo Ciccorini, Emilio Macerini, Ubaldo Pasquolatti, Carla Mancini

Against the wishes of her Aunt Valera, attractive Milena travels to Milan in order to secretly marry Mario Geronzi. Three years later, Milena returns to her hometown Parma, where her husband's show business is in financial difficulty. As a liberty-loving wife, she is infuriated, a valuable painting is stolen and Aunt Valera is murdered. Two young villains, who came out of the dirty work, are then killed.

This provincial giallo apparently verges on the threshold of a cynical sex comedy.

### DELITTO PASSIONALE

(Crime of Passion)

1984 Italy, colour

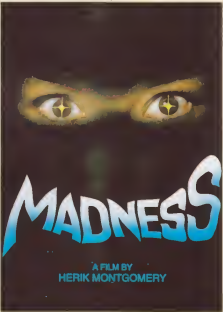
Director: Flavio Mogherini  
Cinematographer: Luigi Kuveiller  
Music: Gianni Farris  
Cast: Felice Tassi, Serena Grandi (Tanya), Florinda Bolleani, Paul Mantelini

Hungary. Callously leaving her handicapped daughter home alone, Sonja meets her lover at a hotel and is later shot to death. At her funeral, the main suspects are all present. Peter, Sonja's estranged husband, Tanya, her sister, and Julia, a business associate. The police inspector assigned to the case discovers that Peter is sexually involved with both of the aforementioned women. Further murders ensue.

### IL DIAVOLO NEL CERVELLO

(The Devil in the Brain)

**Le Diable dans la tête** (France)  
1971 Italy/France, Eastmancolor, colour LV  
Lustere-Vision, 106m  
Production Company: Verona Produzioni (Rome)/Universal Prod. France (Paris)  
Director: Sergio Sollima  
Producer: Maurizio Lodi Per  
Story: Luigi Emmanuele, Sergio Sollima  
Screenplay: S. Casati D'Amico, Sergio Sollima  
Cinematography: Aldo Bonaventura  
Editor: Sergio Montanari  
Art Director: Giancarlo Battaglia, Salimano  
Music: Ennio Morricone  
Assistant Director: Romano Scandurro









Arj Dinesen, Torino, Italia  
Assistant Director: Giorgio Marazzo  
Cast: Haydee Paltauf (Ariana), Corrado Pini  
(Marco), Bibi Lerner (Anna), Umberto Quari  
(Fabrizio), Sophie Cohen (Margherita),  
Edoardo Gaglio, Torino, Italia, Antonietta  
Fusco

ahabita, a fashion photographer, Mengesha, a  
 typewriter repairer, Anna, Fabrizio's wife and  
 Valeria, her sister, land on a deserted island for a  
 photo-shoot. When Fabrizio temporarily leaves  
 the women alone to buy some fuel for their yacht,  
 a young man, Marco, joins the trio. The women  
 are effluent. Marco could be a fugitive from a  
 penitentiary and the body of a police  
 man is hidden somewhere. He seduces all three  
 and eventually kills Mengesha and Anna. He and  
 Valeria are joined by a boat. The three  
 have planned murder scenes for her misery but  
 there's another surprise for Fabrizio, because  
 he is in town killed by his accomplice (who are  
 long time lovers). All over! Not at all, because  
 there's a nice sting at the end.  
 Great title but what the hell does *Intermanga*  
 mean? "It is a symbol made of a question mark  
 with an exclamation mark. It represents the  
 uncertainties of our era". One of the things that  
 make *Intermanga* great and fantastic (line of the  
 period as a backdrop) is the author's attempts to  
 use a scientific and anthropological insight.  
 Bignetti is trying to say something about the  
 bourgeoisie, but this interesting thriller works  
 because of its well conceived plot, a game of  
 cat-and-mouse which could have worked on  
 stage (but then you wouldn't have had the  
 opportunity of seeing three gorgeous ladies  
 dressed in elegant bikinis for the whole movie!).  
 Unfortunately, it's the male (myself) who Marco  
 who gets the upper hand, but there are a  
 couple of great lines in the end which are genuine  
 and very well written. Bignetti's  
 tributes to early Italian cinema and Bignetti's  
 use of police make Jussu Frances look positively  
 restrained in comparison.

4/10/2004

Billy Cap40L 50re 40s, fullscreen except for opening credits which are letterboxed - colours are a bit washed out as interlacing

**Keywords:**

Italy: RCA LP with ten tracks, RCA single with two tracks.

## MANIA

1973, Italy. Telescope scope 88m.  
Production Company: S.F.P. Cinematografica  
Director: Ralph Brown (Pierpaolo Polizzi)

Story Renato Polselli  
Screenplay Renato Polselli  
Cinematography Ugo Brunelli  
Editor Roberto Colaninzi  
Art Director Graziano Ranieri  
Music Umberto Carrone  
Cost. Brad Eustice (Professor Bradetto/Gennaro),  
Ivana Gordon (Lisa), Ivano Nannioli (Sergio),  
Mirella Rossi (Ketty), Eva Sperduti (Enza)

Professor Brecht, a renowned scientist, is obsessively experimenting in his isolated villa. The object of his studies is "apparent death," with the intention that the human body in a cataleptic state can be cured more easily. He lives with his wife Laila and several other people: his teen brother Giovanni, Kate, the new nurse, Laila, his assistant and young student Erine. Having discovered his brother's affair with Laila, Brecht sets up a plan to kill Giovanni and take his place. This shock makes Erine deny Brecht's persecution of poor Laila soon turns the women mad, while Laila, who believes

in the village surroundings, nearly able to find the key to the mystery. A psychiatrist, Louis, firmly believes *Mario* is mad, but it is caused by his near-angelic and serene confidence in his surroundings. But he is wrong: the demented woman kills Mario and then strangles herself out of a window. *Mario* takes back his own identity, but his efforts will have further tragic consequences. Perhaps Polanski's most obscure film, *Mario* received a marginal distribution three years after it was made, and there is a possibility that the director had planned to make a version with hardcore images, just as he did with his other films of the period.

## MASQUERADE

Management Note: In release info: Waco

[illegible]

**Manquerade Intrigue Internationale** (Only video plays as title)

### The Black Church (again) (1972)

1991 Italy colour

Product as Delinquency Star 98



TECHNISCOPE · COLOR

70m/m

PRODUCCION POR  
ITALIA-ESPAÑA  
DIA CONSTRUCCION  
EDUARDO DE MENDOSA

DIRECTOR  
ALBERT J. WALKER

LUCIANO PIGOZZI  
JIMANE REYNAUD

# COBRAS HUMANAS

GIORGIO ARDISSON ERIKA BLANC ALBERTO DE MENDOZA



Director: Silvio Bertoldi  
 Producer: Attilio Maestri  
 Story: Silvio Bertoldi  
 Screenplay: Silvio Bertoldi, Ernesto De Pascale  
 Cinematography: Franco Zaccaro  
 Editor: Massimo Pavesi  
 Music: Marco Lomans  
 Cast: Nella Maria Vickers (Linda Fontana), Joseph Mercure (John Joly), Tessa Wexel, Federico Placodini, Eva Perone, Tom Wiest, Nicola Tino (Saffredi), Joseph Bertoldi

Linda Fontana, an FBI agent, is sent to Florence to investigate the trade in stolen works of art and the murderous activities of those involved. She has to work side by side with a local police inspector and they soon begin a relationship. Linda takes advantage of the case to immerse herself in the culture of Florence.  
 This erotic noir giallo is available in softcore and hardcore versions.

**Video:**  
 Italy: Video Arcadia/Univideo. 88m 31s soft-core version, full access as **Sexa scabeta**. Video De De. Hardcore version full access as **Masquerade: Intrigo Internazionale**

## MURDER TARGET

**L'uomo più violento del secolo**

**Cobras fumosas (Spain)**

**Jager Klodius Rudek (Denmark)** *Wanted*

*Around the World*

**Plus venimeux que le cobra (France)**

**More Poisonous Than the Cobra**

**Target: Murder**

**El hombre más violento que sea cobro**

1971 Italy/Span. Eastmancolor. Gennescopic

100m

Production Company: Vogue

Cinematography: Tito Gennescopica/Devon

Film (Wanted/Copeland) (Madrid)

Director: Albert J. Weiler (Maurizio Altieri)

Producer: Luciano Martino, Tony Di Carlo

Story: Eduardo Mera Brachero, Ernesto

Gennadi, Luciano Martino

Cinematography: Emilio Fontana

Editor: Alberto Galati

Art Director: Jelma Perez Cabero, José Luis

Galicia

Music: Stefano Cipriani

Assistant Director: Michele Massimo Tassoni

Cast: Giorgio Ardanon (Tony Gennadi), Enke

Mare (Jesse Bianco Colabandini) (Luis),

Alberto De Mendonça (Gennadi) (Jesse Brachero),

Alber Collina (Luciano Pignati), Aurora De Albe

Ferrando (Marta), Luc Indaco, Geli Roland,

Manuel Del Castillo, Gianni Polino, Penny

Hogan

A former American gangster organizes a safari

in Kenya in order to have his business partner

whom he suspects of being responsible for his

brother's death, killed. However, it turns out

that he has killed the wrong person.

Technically, this is less than stellar because I

have a hard time getting into it. In Spanish, I

even learned to try and have a fire

for which I could hardly make it on the screen,

but when I understood the plot, I think what I

could discern this is a borderline entry which is

hardly an essential on anyone's list.

## LE NOTTE DELLA VIOLENZA

*(Nights of Violence)*

**Gli Dei 96 (France)**

1989 Italy: black and white scope 88m

Production Company: D.M.C. Cinematografia

Director: Roberto Mauri

Story: Roberto Mauri

Screenplay: Roberto Mauri, Edmondo Mulargia

Cinematography: Vito Neri/De Pascale

Editor: Maria Neri/De Pascale

Music: Aldo Riga

Assistant Director: Alberto Salvatori

Cast: Alberto Sordi (police inspector), Maria

Roby (Claire Pavesi) (sister), Helene Charrel,

Cristina Geronzi, Lisa Gastoni, Nello Barnabè,



Elisa Mainardi, Aldo Berni, Aldo (Dado) Galassi, Alberto Cavallini, Gipi De Rosa, Tullio Altamura, Franco Pavesi, Gianni Macchi, Ugo Fantaguzzi, Paolo Solari, Sergio Segnati, Franco Belfortino, Gianni Viviani, Maria Pia Conte

Carla Pavesi, a prostitute, is killed. Her death is followed by a number of attempted murders. Carla's sister undertakes her own investigation. Police inquiries uncover a drugs trade connected to a college organizer, but the murder remains at large. Finally, a witness identifies the killer as a well-known actor. However, he has a strong alibi (he was shooting a film). The following night, a girl who manages to escape from the murder's clutches awakens in a different famous actor but he turns out to have a strong alibi too. Eventually the police set a trap in the park and, with the help of Carla, kill the madman. A message he had been disguised by the atomic blast of Hiroshima and went away because his deformed features revolted women and put them off having sex with him. He tried to make up for this by becoming a beautiful actor, just to approach prostitutes. One of the most strange, most deformed gals ever made: the film appears to have been stuck together from two completely different plot lines (the drug trafficking is used to bring it up to an acceptable running time). Mauri's direction is reminiscent of Dora (Double)

**Agnes 73** Waldman's outings, with inter-memorable scenes of people telling visitors what nothing happens. There are some impressive shots of the relaxed cast, whose artificially imperious but not over-the-top really like *Ophelia*. **Le Plaisir** and right scenes in the park are at least well lit, but some factors are too low to save the film. The presence of the

deformed madman would make one expect some plea for diversity, but clearly Mauri is so David Lynch, and the final revelation comes off as a jaw-dropping moment of incoherence, with the morbid potential of the killer's sexual motivation really undercut. Director Roberto Mauri was responsible for many of Italy's finest examples of pure, unadorned trash cinema such as *King of King Island: Madhouse*, *anatomie di un incubo*, *The Belief of Death Valley* and *Le porno killers*.

## 9 OSPITI PER UN OELITTO

*(9 Guests for a Crime)*

**Un uovo nella notte** (alternate title: *A Cry in the Night*)

1977 Italy: Telecolor scope 88m

Production Company: International Movies S.r.l.

Director: Ted Koppel (Pierluigi Baldi)

Producer: Mario Di Nardo

Story and Screenplay: Fabio Pittorru

Cinematography: Sergio Rubini

Editor: Enzo Morelli

Art Director: Giovanni Lombardi

Music: Carlo Savino

Cast: John Richardson (Wincent), Arthur

Kennedy (Robert), Massimo Pavesi (Michael),

Marcello Venturi (Walter), Maria Falsini

Lorata Pavesi, Dora Oba, Gennadi

Laurance

Nine people and a yacht in a deserted rocky island for a holiday in old Umberto's wife. The host is accompanied by a group of family members. The man's only thought seems to be having sex with anyone else's wife. One by one, the guests are killed by an unidentified assailant. Elisabeth, half-dead, claims it's the



ghost of Cherie, her lover, who had been killed twenty years before by Umberto and his two sons. The survivors cannot leave the island (the yacht has disappeared) and are easy prey for the murderer. *Venereuse*, now the only one left, discovers the truth...

This film is little more than crap, yet it's still enjoyable for those who are into this kind of horror. The predictable plot featuring *And There Were No Men*, written by Umberto, has mystery writer Felice Piccoli, a low on originality and thrills. Nevertheless, there is enough sex, blood and violence in nearly 100 minutes involving a hang-on-crop, for example) to keep one's attention. It's surprising how much emphasis is placed upon the prototypical adulterous relationship and there is not a single positive character in the whole movie: everyone is greedy, stupid, violent and vicious, starting with old patriarch Umberto, so it's hard to feel sympathy for any of the characters. The ghost theme, on the other hand, is handled with no conviction by lead director Beldi, so don't expect any Gothic trappings. The male cast is above average: apart from Cannavale, you'll find such game actors as John Richardson, Massimo Fassinò (*Last Cannibal World*) and the great Venetian *Venereuse*, who has one of those incredible faces that are so hard to find on the big screen nowadays. *Venereuse*, one of the amazing heroes of Italian popular cinema, appeared in a plethora of films in three years, working with directors like Margherita Bello and Massimino.

## ORGINE FIRMATO IN BIANCO

(Orchestra signed black)  
Indagine su un'uccisione di via cune di  
ogni sospetto: orfina firmato in bianco  
(whitehouse told)

1974 Italy Technicolor Techniscope 115m  
Production Company: Accademia  
Cinematografica  
Director: Gianni Menzies  
Story and Screenplay: Gianni Menzies, Ennio  
Menzies, Ivano Gobbo, Miriam, Mario Pisu  
Cinematography: Giovanni Ruffelli  
Editor: Mariano Andri  
Art Director: Jean-Paul Verneuil  
Music: Carlo Savina  
Special Effects: Francesco Pavesini, Vittorio  
Pascucci, Raffaele Morino  
Assistant Director: Albert Camus (old)  
Cost: Herb Andrews, Lucy Chesler, Joseph  
Logan (John Menzies), Lucio Albano, Irene  
Malivasa, Paola Ardini, Tony Morton, Mario  
Pisu, Ettore Riboldi, Alessandra Pinella, Susana  
De Angelis, Gaule Scapellato, Mike Sirelli,  
Gerard Scioria, Andrea Scandura, Peter  
Cervus

After a phone call has been interpreted (an industrialist is going to receive a huge amount of money from a foreign bank), Massimo Luca Albano is assigned to set up a big party. He and his gang (three men and three women) then hide out in a remote mountainous region, but are soon at each other's throats. Moreover, someone is killing Albano's men one by one, leaving white print (PI) on the victims' faces. Gianni Menzies thinks he's *Oran Wolfes* (whom he physically resembles), so he displays his debauched talents not only behind the camera (twang and, um... dreaming) but also in front of all very eyes as the hero. Unfortunately, the results of these efforts are none as Ed Wood's league: the preferences are employed more social comment, action movie clichés (is he especially good reillying) and unexpected ventures in pure genre territory (with the all-out point of view shots of the black/dark film) in such a heavy-handed way that not even an expert director like Demare Demare could have made anything decent from it. Menzies does his best - or worst, thank you from the very beginning, even threatening us with a fluster song that must be heard to be believed and ending the film with the following caption: "From a long lost note belonging to the archives of the Carabinieri. Unless you have two long hairs on your left to waist, don't watch this film!"

**Video:**  
Italy: GVR - full screen, Dorendice - Rott at  
Ordine firmato in bianco

**Soundtrack:**  
Italy: CAM single with two tracks

## PIU' TARDI CLAIRE, PIU' TARDI...

(Too Late Claire, Too Late...)  
1958 Italy black and white scope film  
Production Company: Banca Roma Film  
Director: Brunello Rondi  
Story: Vittoria Perrelli  
Screenplay: Giuseppe Mangione, Vittorio  
Pavese, Brunello Rondi  
Cinematography: Carlo Belletti  
Music: Giovanni Fucci  
Cast: Gary Merrill (Claudio), Sila Anderson  
Mend, Giorgio Roversi, Adriana Asti, Rosella  
Telli, Michel Lamprea, Jeanne Reynaud, Tere  
Belli, Marina Maffei, Ivy Holzer, Angela  
Minervini, Margherita Robles

Italy, the early 19th century. A wife is the home of a small Italian community, all rich and superficial people lounging about in its beautiful surroundings. Claire, Giorgio's wife, and Robert, her son, are murdered by a mysterious killer. Thinking the murderer is one of the family, disgraced Giorgio decides a plan to unmask the culprit. Having met a woman, Ann, who is a dead ringer for Claire, he takes her back to the wife and announces their imminent marriage. Ann is considered an outsider and treated with contempt and hostility, while Giorgio fails to find any significant clue to the solution. Every body is to be blamed, at least morally, but the final revelation is more bitter than expected. An incredibly obscure film, which has only recently been unearthed. *Claire* is a strange murder mystery which leaves any clue as to the person behind the murder of Robert. Director Brunello Rondi was a very popular genre cinema habitué: from giallo this oddity and *The Last Man on the Moon* (a sci-fi/WP) (*Woman's Prison*) from witchcraft dramas (*Il demone*) to exotic travelogues (*Black Emerald*), *White Emerald* (the film) has always managed to mix cheap thrills with social comment, revealing him as a quite peculiar but not inferior, although Rondi certainly had superior technical skills (as shown here: the suspicious black and white one tracking shots are a perfect counterpoint to refined tracking shots and carefully built sequences: the haunting film usually turned out to be boring, and this one is no exception).

## LA POLIZIA BRANCOLA NEL BUIO

(The Police Grope Around in the Dark)  
1973 Italy Techniscope Techniscope 90m  
Production Company: OIR  
Director: Story and Screenplay: Hela Colombe  
Cinematography: Giancarlo Pirelli  
Editor: Francesco Berlusconi  
Music: Aldo Sesto  
Cast: Joseph Arkoff, Gabriella Giorgelli,  
Francesca D'Amico, Richard Fiedler, Elina  
Vernante, Penny P. Gering, Robert Reynolds,  
Helma Zeilekova, Sonny Crawford, Gene Murphy  
(old), Margaret Riva, Kiki, Ernie Foster

Reporter Giorgio D'Amato agrees to meet his friend Eusebia at Edmondo Pirelli's wife, but when he arrives the model has been strangled to death with a pair of scissors. Her presence at the villa had been requested by the crippled and nervous Pirelli who has installed a device which allows him to photograph through his. The other guests are a strange bunch: there is Eusebia, Pirelli's lesbian wife, Alberto, the omnipresent butler and Lynn, the unlikable housekeeper. The only normal person seems to be young Sara, Edmondo's niece, who confides D'Amato to find the murderer. Such the myster-

ious head strikes again and this time it's Lynn's turn...  
This *Colombi* one and only feature (which remained unreleased until 1974) might well be the greatest unseen gem ever. Judging Pirelli's demented storyline this film is not simply strange: it's amazing, appearing to swallow in every possible reason. I only hope it lived up to the expectations it raises (this would be a good, a Redemptive Truth). Just the idea of a member who is photographing thoughts is step on from Argento's *Four Faces*. It deserves the film a huge in giallo history. Let's hope it pops up soon!

## THE POSSESSED

*Le donne del lago* (The Women of the Lake)  
1965 Italy black and white film  
Production Company: G.R.C. Production/Intervista  
Narrative: Lario  
Director: Luigi Bazzoni, Franco Rossetti  
Story: From Giovanni Corbelli's novel, based on a true story  
Screenplay: Giulio Quares, Luigi Bazzoni, Franco Rossetti  
Cinematography: Lucio Barberi  
Editor: Nino Bergh  
Music: Renzo Rossellini  
Assistant Directors: Merisio Fontanelli, Piero Capor  
Cast: Peter Baldwin (Bernard), Silvio Marone (Bernard), Barbara Corbelli (Lisa, Simon's daughter), The Lindholm (Adriano), Piero Auci (Francesco), Ennio Balbo (Bernard), Anna Gherardi (Sara), Susanna, Maria Lavinio, Vittorio Dato, Vera Lili (Viki), Philippe Lancy (Marta)

Bernard, a writer in a general and creative crisis, decides to do a short book in a hotel where he had stayed the previous year. The proprietress, old Emma and her daughter Lisa, add a safe atmosphere and the villagers seem to be oppressed by an unsolvable mystery. Bernard is looking for *Wick*, a beautiful chambermaid whom he secretly fell in love with, but is shocked to find out that the girl killed herself. However, a husbandless photographer suggests that she was murdered. By Lisa, her lover, because she was pregnant and did not want to abort. Meanwhile, Maria, Emma's wife, returns from honeymoon with his seemingly unhappy wife Adriano. The woman, who is kept like a prisoner in her room, tries to contact Bernard, but is stuck inside dead too. In an increasingly uneasy atmosphere there are two more killings before the culprit is revealed.

This stunning film Bazzoni's debut, is definitely a one-of-a-kind viewing experience. Its inherent moody atmosphere (courtesy of Lucio Barberi) a brilliant black and white photography, its unusual landscapes, its mixture of long, silent sequences and abrupt dramatic interludes all make for an unforgettable experience. Even if Bazzoni goes for psychological insights rather than for mystery, he manages to make something out of his required cast and location: the decaying hotel, for example, presided over by the wretched maniac Ennio (given away by Silvio Marone), an old man present shadow of the dead (Lisa is called Viki Lisa). Characters are almost ghostly figures, wandering through the traces of their tragic pasts and completely lost in memories while the hero, Bernard, is a passive figure, continuously moving between the present and the past, even fearful, hallucinating scenes, and his investigations only question the inevitable final tragedy. Perhaps the most interesting thing about this (seemingly) difficult film is how it successfully manages to turn a true story into something unique, deeply Italian and simultaneously universal in the way it explores the dark side of man's soul. A masterpiece.

## UNA RAGAZZA PIUTTOSTO COMPLICATA

(A Rather Complicated Girl)  
1965 Italy Techniscope scope 115m  
Production Company: Filmarte/Roma



Director: Luciano D'Amico  
 Producer: Giorgio Agosti  
 Story based on La matrice indotta by Alberto Moravia  
 Screenplay: Demiana Damiati, Alberto Siliatti, Franco Vercato  
 Cinematographer: Roberto Garavito  
 Editor: Antonella Zile  
 Art Directors: Demiana Damiati, Umberto Turchi  
 Music: Fabio Faber  
 Assistant Director: Nina Gioia  
 Cast: Catherine Spaak (Claudia), Jean Sorel (Alberto), Luigi Pocechi (Pietro), Mariella Boschi (Greta), Gabriella Gorniche Ghiselli (Gino), Livio Giusti (Sergio), Sergio Grassano, Maria Luisa Baveasca, Franco Lee, Franco Mancuso, Mello Pina, Gennaro Infante, Margherita Simonini, Roberto Rugganti, Gaglianico Baglioni, Luciana Castellani, Maria Jesso Cuatrecasas (Marcel)

Having casually overheard a confusing phone conversation between two women, Alberto manages to get in touch with one of the callers, Claudia, a painter. The two become lovers, and things are speeded up by Claudia's ambiguous sexual nature and by the presence of her former lover, Pietro. Alberto discovers a ghost in Claudia's fondling, and this leads to a further revelation: she's dominated by her stepmother Greta, who forced her into a clandestine lesbian relationship of which Claudia is ashamed and wants to end - at all costs. Alberto, now a slave to love, runs Greta out, but Claudia denies saying him is murder.

The moral tale is in many ways a follow-up to D'Amico's earlier, more successful *La strage in amore* ('The Witch In Love'). The entire's motography is well in evidence here, as in the usual depiction of man as weak, glibble figure. If in *La strage*, a Raphael-Japanese character finally broke the spell put on him by "witch" Rosanna Schiaffino, here Jean Sorel (the epitome of the typically handsome but ultimately ineffectual glibble hero) is a discredited victim, much like Jean-Louis Trintignant in *La Strada*. *La Strage*, a figure to be remembered in Claudia's mudfilled films, has a strongly Florida Williams role in fairly opposite to the character she played in *A Lesson in a Woman's Skin*, while Catherine Spaak is ingeniously cast as the angelic but duplicitous Claudia. D'Amico's assured direction and the film's literary source make it preferable for both genre devotees and staff upper-lipped critics. The film had some trouble with the censors, culminating in a brief acquiescence.

Video: Italy: Number One Video 'Lo schermo italiano'

## ROBRET

Mr. Robert  
 Ad alleanza d'uomo (Italy video movie 'The Goals of a Man')  
 1988 Italy colour  
 Director: Fulvio Wold  
 Story: Fulvio Wold  
 Screenplay: Enzo Ginepro, Fulvio Wold  
 Music: Florian Brader  
 Cast: Lou Castel (Mr. Robert), Anna Galiena, Mambres Vercellotti, Enrico Russo, Rossana Coppola

Mr. Robert is the genre of a cinema called 'The Floating Team', which shows a constant stream of horror films. Robert dates women from the audience and then kills them, taking sadistic pleasure from their expressions of terror. This film is apparently a real filmed homage to *Peeping Tom*, with nods to *Psycho* and *Strangers on a Train*. Director Wold previously trademarked Antonio Bide on *The Woodstock Shadow*.

Video: Italy: DVD Film - full screen on Ad alleanza d'uomo

## IL TERRORE CON GLI OCCHI STORTI

('The Terror With Cross-Eyes')  
 1972 Italy/France Technicolor CinemaScope 80re  
 Production Company: Produzioni De Laurentiis (France) (Rome)/Universal Productions (France) (Paris)  
 Director: Gino (Sergio) Vercato  
 Story: Giulio Stenness, Raimondo Vianello  
 Screenplay: Giulio Stenness, Sergio, Raimondo Vianello  
 Photography: Giuseppe Razzolini  
 Editor: Teresa Carini  
 Music: Carlo De Angelis, Maurizio De Angelis  
 Cast: Franco Mattioli, Alighiera Nobiletti, Isabella Bagnin, Maria Bosa, Umberto Raho, Daniela Vergas, Lino Banfi, Francesco Miele, Franco Marzulli, Lino Galletti, Susanna Pagnani

To gain fame quickly, three actors - Maria, Greta and Mirilla, stage a fake murder. Mirilla is the 'victim', then plan to find the 'body' as the most opportune moment. Unfortunately, a real murder takes place in Mirilla's apartment when a young woman named Margaret is killed. Having left abundant clues to the fake murder, Maria and Greta make the only way to save themselves from jail is to find Margaret's killer. Despite the intrusion of a biased police inspector, the two men discover she was killed by a mysterious 'dog section'. Although every witness they fly is accused, the mystery.

This funny play, directed by veteran Steno, is a vehicle for three Montevideo icons to become one of Italy's most popular comedians and Alighiera Nobiletti (an excellent mime). They made seven films together, including *Mario Camerini's Lo non vedo to non perdo* (I see you, which has a slightly similar plot. As usual, they were joined by the great Lino Banfi, as well as reliable character actors Umberto Raho and Daniela Vergas and lovely Italian cast as Isabella Bagnin and Maria Bosa (extramural teacher Emmauelle in Mario Camerini's first mission: *Very Close Encounters of the Fourth Kind*).

## TERROR IN THE GROVE

1991 Italy colour  
 Production Company: Mr. World Media Group  
 Director: Steve Moritz  
 Cast: Laura Cotti, Betty Anderson, Favia, Brian  
 A hardcore sex graphic based upon the activities of the 'Master of Florence'

Video:

Italy: Video Film.

## THE THING EYE

Il terzo occhio  
 Widgeo (Maurizio) (Denmark)  
 La field house de la mort (France)  
 Dea Oretta (Germany)  
 The Killer With the Third Eye  
 1988 Italy colour and white scope 80re  
 Production Company: Fanta Cinema (France)  
 Director: James Warren (John Gurnell)  
 Story: Phil Young (Italy based on a story by Giles De Rose)  
 Screenplay: Dean Craig (Piero Regazzi), James Warren (John Gurnell)  
 Cinematography: Sandy Davies (Sandro D'Elia)  
 Editor: Donna Christie  
 Art Director: Bernard Reids  
 Music: Frank Messer (Franco Mancini)  
 Assistant Director: Roger Cooke (Ruggiero Caporali)  
 Cast: Frank (France) Nino (Africa), Dana Sullivan (Chris Giam), (Nicola Leoni), Gino Pirelli (Marta), Marie Morgan (English), Richard Hall (English), Olga Sumbayeva (Olga Solovik) (English, English).

Young nobleman lives with his mother and Carlo, his half-brother, in an old, decaying castle. He is a pianist and is deeply attached to the world of art. His only hobby is gardening. Laura, a black female, is born with jealousy and hatred by the two women, and decides to leave the castle. But Carlo recognizes her as his brother and she is killed. Laura takes her body back to the castle. Meanwhile, his mother is violently engaged with Maria, who throws her down the stairs and repeatedly slashes her head on the floor. The distraught Maria demands into most men: he goes up a stripper at a nightclub and brings her home, then strangles her while having sex with her. Laura's dead body. He does the same with a prostitute. Maria discovers these murders and tries to help dispose of the bodies. A year later, Laura's twin sister arrives at the castle.

It strange how such an obscure film became the inspiration for one of Italy's best known horror movies, Joe D'Amico's gothic *Beyond the Darkness*. Cinematographer, obsession and shot in funeral black and white. *The Third Eye* contains a disquieting, morbid atmosphere thanks to Gurnell's use of the white dusty and decaying interiors, populated by characters who miserably cry in each other. Franco Neri a Nina closely resembles one of Pirelli's character is undermined by hereditary Maria and tied to his mother by more than a filial devotion: the monster's dominating mother figure is clearly a nod to *Psycho* (as are the stuffed birds) while the sexual component is well in evidence (Maria's sleeping in a bed, for example, on the night she very close sexual), as well as the psychological implications of Maria's madness. Obviously, gothicists won't find the gloves in the literary version of D'Amico's remake (although the shot of a dead bird being avianated by Laura is decidedly upsetting), but there are bursts of savage violence like the 'Gorgon's' murder. Maria's atrocious eyes are still at work in comparison with earlier outages of the same period. D'Amico went on to make a surreal play: *Data for a Murder* (Mariano's main theme was previously used in Pirelli's *Golden* masterpiece *The Shiver*).

## LE TUE MANI SUL MIO

CORPO  
 ('Your Hands on My Body')  
 Schisching (English) (Italy)  
 1971 Italy Technicolor Techniscope  
 CinemaScope 80re  
 Production Company: Raita Cinematografica  
 Director: Brunello Rondi  
 Story: Luciano Martino, Francesco Scordamaglia  
 Screenplay: Brunello Rondi, Francesco Scordamaglia  
 Cinematography: Alessandro D'Elia  
 Editor: Michele Massimo Tancredi  
 Art Direction: Oscar Capponi

# BLOOD & BLACK LACE

Style, sex and savagery are the main ingredients of Italian *giallo* cinema, a highly selectious art form which thrives on fetishist images of beautiful, scantily-clothed females being menaced by knife-wielding maniacs - often for the most obscure of motives!

Now this lavish book from the publishers of the best-selling *Video Nasties!* brings you the definitive guide to this much-maligned and rarely chronicled movie genre. Entertainingly and informatively written by Adrian Luther-Smith, *Blood And Black Lace* contains full reviews, and exhaustive cast and credit information (including video, laserdisc and DVD release details) on over two hundred *giallo* movies, most of which have never been listed in any other movieguide!

In this cutting edge volume you'll find expertly performed critical dissections of such classic thrillers as Dario Argento's *Bird With The Crystal Plume*, Antonioni's *Blowup*, and Nicolas Roeg's *Don't Look Now*. And where else can you read all about such guilty treats as *The Iguane With The Tongue Of Fire*, *One On Top Of The Other*, *Strip Nude For Your Killer*, and controversial "banned" movies like Lucio Fulci's stomach-churning *New York Ripper*?

Illustrated with extremely rare full colour posters, video sleeves and stills from the movies in question, *Blood And Black Lace* is an essential purchase for anyone interested in the darker side of Italian exploitation cinema.



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Music: Giorgio Gelline

Cast: Uino Capolicchio (Andrea), Anna Salvetti (Mirella), Andrea's stepmother), Colette Descombes (Carol), José Quaglio (Mino), Andrea's father), Daniel Sala (Jean), Pier Paolo Suardi (Greta), Elena Colli (Andrea's mother), Irene Aloisi (Mirella's mother), Anna Maria Braschi (Nora), Paola Passeri (Georgia), Gianni Polvere

Andrea, the only son of a rich publisher, is a neurotic young man obsessed by his mother. He is dominated by uncontrollable impulses and suicidal fantasies, while his repressive behaviour makes him lonely and frustrated. Incapable of having normal sexual relationships, he spurs on his stepmother's adulterous affairs and is obsessed by Carol, a young American girl he secretly films (even when she's making love with her boyfriend), and whom he skilfully seduces. Finally, Andrea wins Carol over but is still tormented by the fear of losing his own private world of memories and sexual games.

This morbid Oedipal drama falls resolutely into the giallo genre: with its final revelation that Andrea's neuroses and longing for women generate from a childhood trauma (the sight of his dead mother's naked breasts, a potent mixture of sexual titillation and repugnance). Despite a strong ending, Rossi's capable direction only underlines the tediousness of the slow-moving tale, which includes dialogue scenes that seemingly go on forever. Some surreal moments (love and there he naked girl decorated like a Christmas tree, a dance scene involving hot wax over a woman's body) and sparse nudity (even the film, but it is too little to keep you awake. Uino Capolicchio's limited acting skills were put to better use by Pier Avo in his masterful *La casa della Nostra casa ridotta*

#### Violence

Italy: Videogram/Video DDC - 80m SD/Ful Screen: scenes are a slightly washed out as *Le tue mani ed mio corpo*

## 24 ONE DI TERROR

124 (Hours of Terror)  
1965 Italy: 84m  
Production Company: Avia Film  
Director: Tony Whitehouse (Giuseppe Gressi)  
Story and Screenplay: Gastone Gressi, Tony Martin  
Cinematography: John Kraus  
Editor: Lily Scherfeld  
Assistant Director: Tony Martin  
Cast: Paul Jennings (Lieut. Lestrade), Madeline (Dorelle), Anna Stuart (Mary), Joseph Warrander (John Callan) (Dorelle), Sterling Rylance (Bergio Rossi) (Phantom), Dean Moss (Lestrade), Stephen Mason, Rex Robertson, A V Galt  
The mysterious Troche is being murdered in a castle in France. However, during a trap in a motel, he is attacked by Don Lavin who adopts his identity. The castle is the secret hideout of a drug pushing gang. Two of the crooks are killed by an unidentified assailant. While the tales Troche, Jean (head of the gang) and Pierre search the place for the murderer, Jean's lover is killed too. The four survivors are trapped because they are in hiding from the police... Doesn't the plot make you shiver with fear? Well, the movie is even worse. The most appalling aspect is Gressi's habit of putting together apparently unconnected shots. The result wavers between pure Dada and beyond-better surrealism. This thriller was a change of pace for Gressi, whose previous efforts were farcical made for children with almost no budget and unprofessional casts. Other gangster/pseudo hybrids include Cesare Canevari's more accomplished *Una sera in caseforti* and Francesco Mascanella's *Un corpo caldo per l'inferno* (A Hot Body for Hell).

Following the death of her grandfather, Valentina settles with her husband Pierre, a sculptor, in the old family villa which she partly inherited (half of it belongs to her cousin Mario, who already resides there). Co-habitation proves to be awkward. Valentina is unscrupulous and unloved, while Mario is sensitive and virtuous... at least, on the surface. In fact, when Valentina suddenly dies, the women initiate a seduction which eventually causes Pierre into her arms. The easy situation soon changes when a police officer turns up to investigate Valentina's death... This is director Beldaroff's only giallo, he specialised in westerns but also made sex comedies and a thriller called *The Unusual Conspiracy*

## YELLOW - LE CUGINE

(Yellow - the Cousins)  
1989 Eastmancolor: 89m  
Production Company: Cine Produzioni Associate  
Director: Gianfranco Baldanello  
Story: Augusto Finocchii, Vittorio Metz

Screenplay: Augusto Finocchii  
Cinematography: Luciano Trestari  
Editor: Bruno Metel  
Music: Lello Corbelloni  
Cast: Luisa Seagram (Maria Gerbini), Scotland, Marina Bologna (Maria, Mario's husband), Renato De Carmine (Inspector Bessini), Attilio Ciottone (Rinaldo, the gardener), Franco Rota (Marcello Rossi), Caterina Barbato (Valentina Barbera, Mario's cousin), Luigi Lido

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